

House & Garden



PERIODICAL

NAT100
H6
v.42

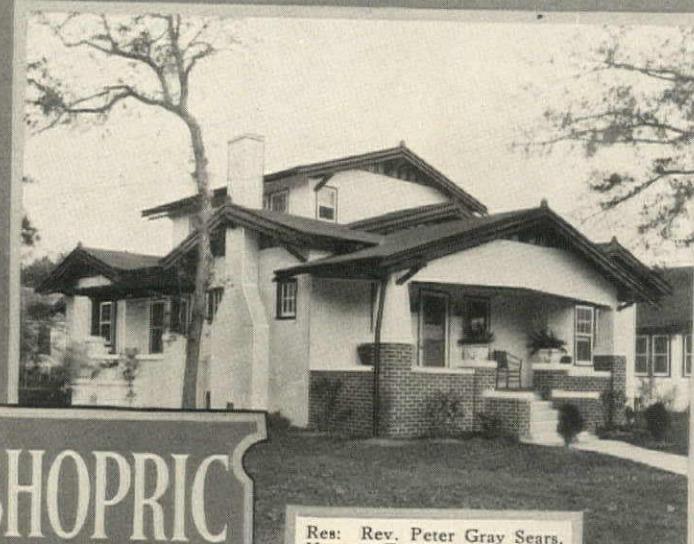
Small House Number

CONDÉ NAST Publisher

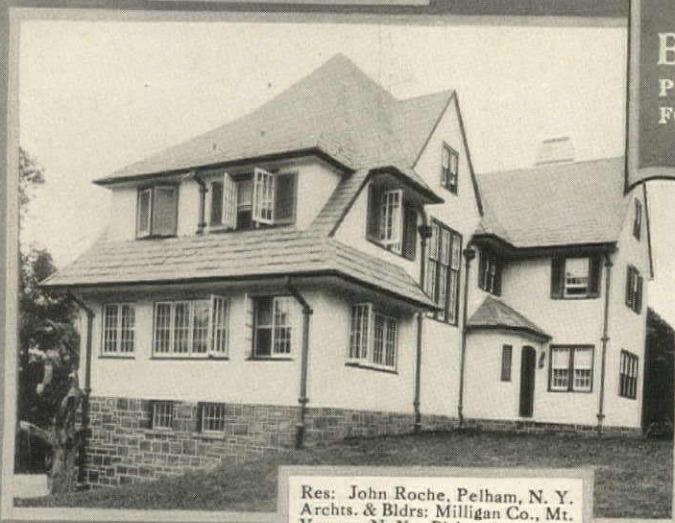
35 cts. • 300 a year



Res: Wm. C. Laiblin, Congress Lake, O. Archt: Chas. E. Firestone, Canton, O. Bishopric used on all exteriors.



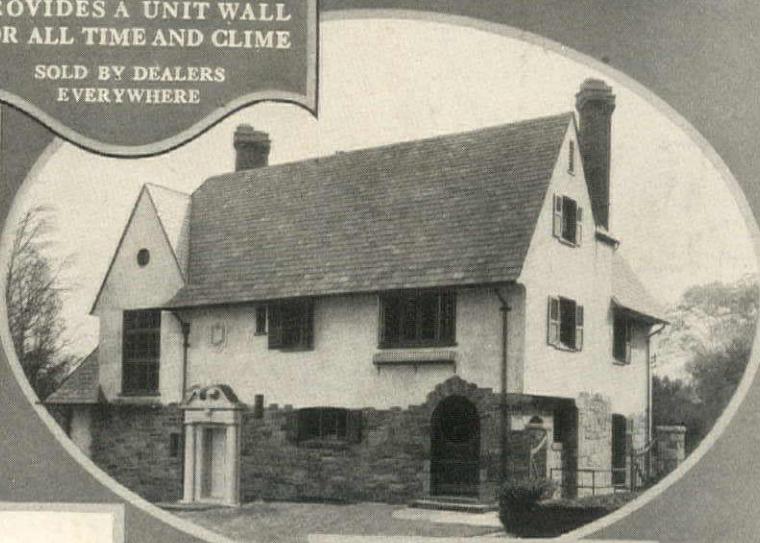
Res: Rev. Peter Gray Sears, Houston, Texas. Archts. & Contractors: Thomas & Van Santen. Bishopric used on all exteriors.



Res: John Roche, Pelham, N. Y. Archts. & Bldrs: Milligan Co., Mt. Vernon, N. Y. Bishopric used on all exteriors.

BISHOPRIC STUCCO OVER BISHOPRIC BASE PROVIDES A UNIT WALL FOR ALL TIME AND CLIME

SOLD BY DEALERS
EVERYWHERE



Res: J. C. Fahey, Baltimore, Md. Archt: Wm. D. Lamdin. Bishopric used on all exteriors.

Stucco Reflects the Highest Refinement of Architectural Beauty

NO expenditure is so important as that which you make for a home.

The outside appearance of the house indicates the manner of the Man within. It indicates your standing in the community, and certainly, if circumstances lead you to remove elsewhere, you want as a commercial asset in your house both strength and beauty, for these are sure to secure for you a better return in rent or sale.

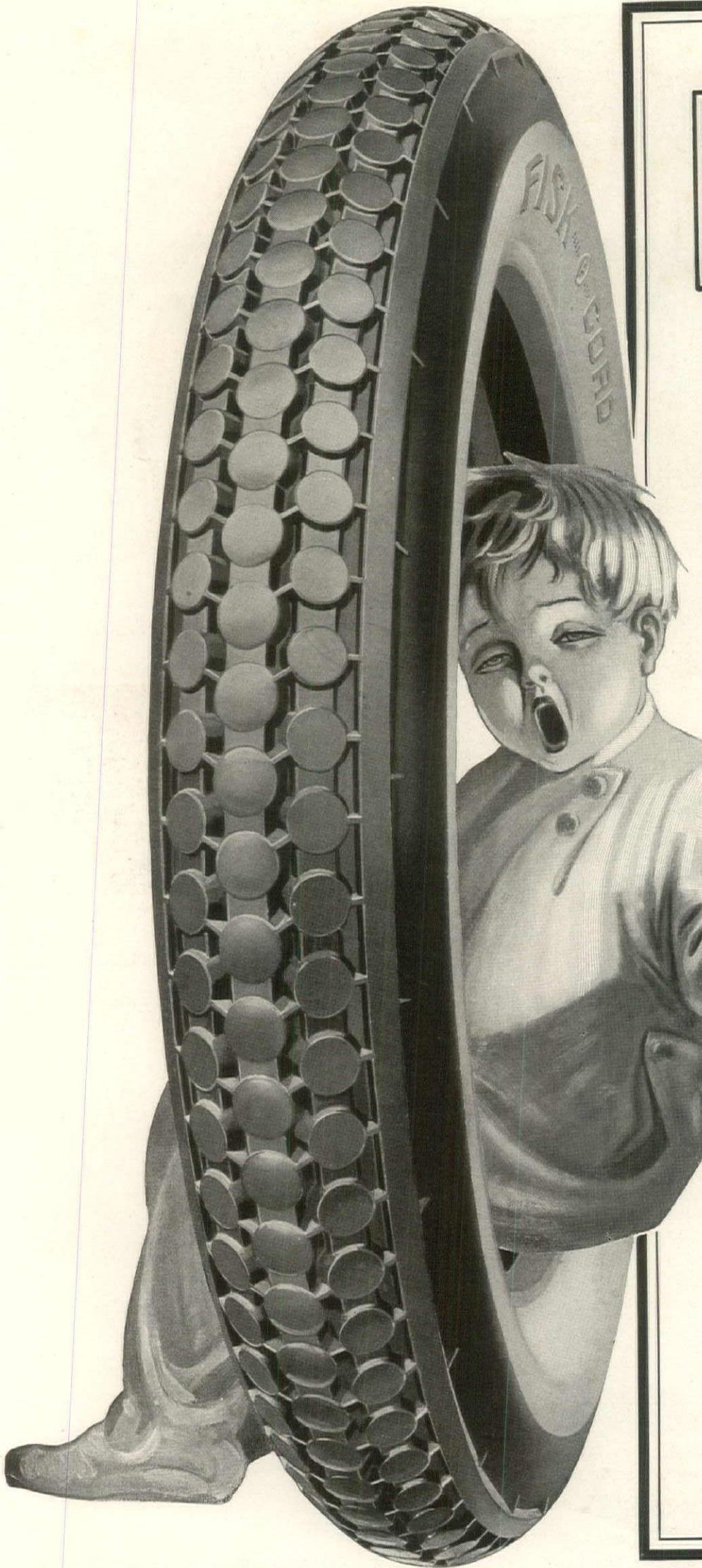
We have prepared "Bishopric for All Time and Clime," an interesting booklet for you, illustrated with photographs of beautiful houses built with Bishopric stucco, plaster and sheathing units. It will be our pleasure to mail it to you at our expense. Ask for it.

THE BISHOPRIC MFG. CO.
603 Este Avenue, Cincinnati, O.



Owners, Architects & Builders. The Joseph Larong Co., Cleveland, O. Bishopric used on all interiors and exteriors.

Factories: Cincinnati, O. and Ottawa Canada.
New York City address: 2848 Grand Central Terminal.



FISK TIRES

SIZE, Strength, Resiliency, Price —these four things decide your mileage cost. Because Fisk Cord Tires measure up to each of these requirements to a degree that surpasses competition, they give low cost mileage and unbroken service.

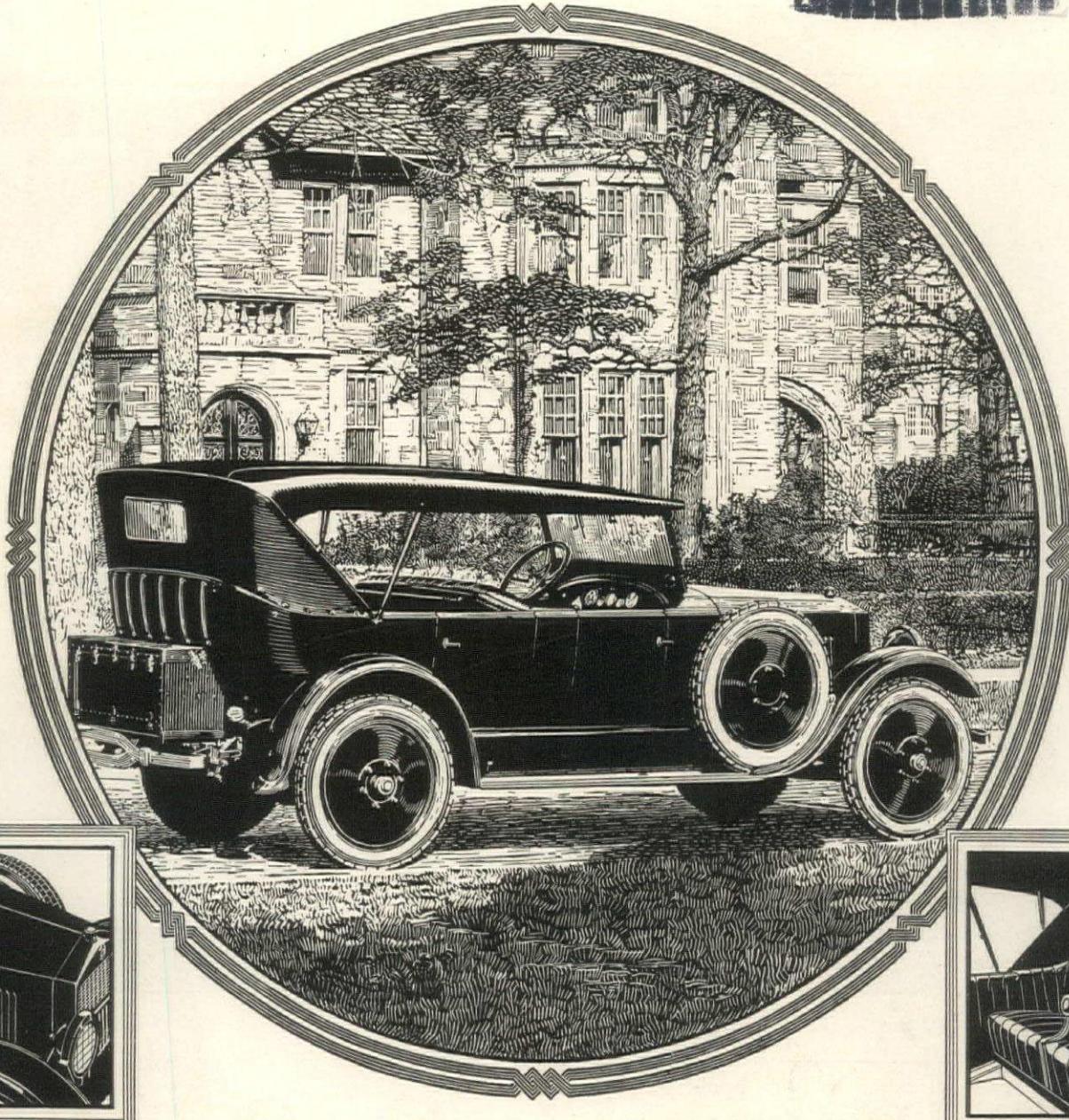
Time to Re-tire?
(Buy Fisk)

TRADE MARK REG. U. S. PAT. OFF.

There is a face-value to Fisk Tires that is a sure index to their built-in value.

Look them over!

There's a Fisk Tire of extra value in every size for car, truck or speed wagon



Equipped with two extra disc wheels including tires—one mounted in each front fender.

SEE this new Big-Six—the four-passenger Speedster. It has the same dependable chassis that made enthusiasts of thousands of owners during the most critical buying period in history.

You will be fascinated by its long, graceful lines and its air of exclusiveness. It provides the utmost riding comfort for four passengers.

The Big-Six Speedster sells for \$1985 f.o.b. factory, equipped with two extra disc wheels including tires and tubes—one mounted in each front fender.

In addition it carries front and rear bumpers; courtesy light; parking lights; cowl ventilator; tonneau light with extension cord; one-piece windshield with windshield wiper; traveling trunk; built-in, thief-proof transmission lock, operated by same key that locks ignition switch and tool compartment in left front door.

And it possesses the priceless ingredient, the name STUDEBAKER which for seventy years has been a synonym for highest quality of product and fairness in all dealings.

An upholstered armrest divides the rear seat which provides maximum riding comfort.

THE STUDEBAKER CORPORATION OF AMERICA
Detroit, Michigan South Bend, Indiana Walkerville, Canada

THIS IS A STUDEBAKER YEAR

Studebaker



The Davenport That Is Also a Bed

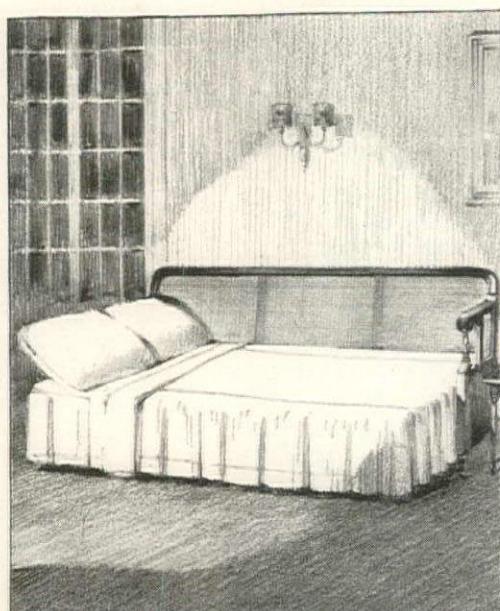
*Remarkable Piece of Furniture Combines Dignified Appearance
With Complete Comfort and Double Utility*

Serves By Day and By Night

No other piece of furniture can serve you as well as a modern Davenport Bed. As a davenport, it has the beauty, the luxurious comfort and durability you seek. But in utility, the Davenport Bed is of double value, for it can be transformed into a large, comfortable bed at night.

Important advances in design and construction have been accomplished by eighty-three manufacturers who offer perfected Davenport Beds through dealers everywhere. You will recognize in the Davenport Bed of today nothing of the earlier models in which utility was the only appealing feature.

Now, you can select a Davenport Bed to match your other furnishings. It may be in *Renaissance*, *Queen Anne*, *William and Mary*, or other period styles, in tapestry, velour or other textiles, or leather. It is appropriate for living room, sun room,



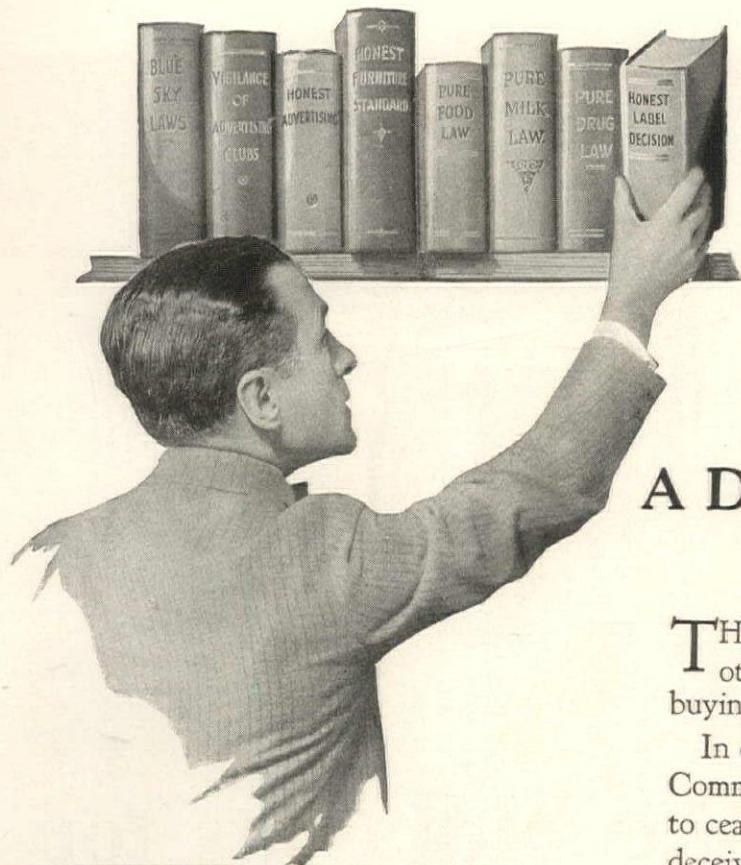
The Davenport Bed, shown above, arranged for night. There are other types—long and short models—of equally good appearance and utility

library, bedroom, or wherever you wish. They may be had with chairs to match. By day, there is no sign or suggestion of the Davenport Bed's service by night. Mattress and bedding are completely concealed. And no matter how frequently it is used as a bed, there is no wear upon the covering material.

Picture your favorite room with a new, attractive Davenport Bed arranged to complete the furnishing. Devote a few minutes of your next shopping trip to an inspection of modern Davenport Beds at any good dealer's. See how double utility has been gained without sacrifice or compromise of the beauty and comfort you associate with desirable furniture.

Send for our handsome brochure showing a great variety of Davenport Beds in a wide choice of styles, woods and covering materials.

DAVENPORT BED MAKERS OF AMERICA
Standard Oil Building, Chicago



We shall be glad to send you with our compliments copies of our illustrated "Chippendale and Mahogany" and "Mahogany in Colonial Days," the first two booklets in the Mahogany series.

A Decision that Helps the Furniture Buyer

THE United States Supreme Court has added another volume to the laws which protect the buying public.

In effect, the Court decrees that the Federal Trade Commission has the right to order any manufacturer to cease using any *label, brand or term* which might deceive the ultimate consumer, *although members of the trade are not misled thereby*.

Remember this when you buy furniture. When you want an all-mahogany piece or suite, request your dealer to *guarantee* that your purchase is either solid mahogany, meaning all exposed surfaces are of solid mahogany or *mahogany*, indicating that the article is honestly built of solid mahogany and mahogany faced plywood.

Insist that your real mahogany furniture be light enough in color to bring out the beautiful grain and figure of the wood, something like the color of old Sherry wine.

If you buy "mahogany combination" furniture, you are getting only part mahogany on the exposed surfaces.

Beware of furniture advertised and sold as "Mahogany finish" or "finished in Mahogany," the use of the word "finish" indicating that the piece is *not* mahogany. It means that paint, stain and varnish have been used to deceive the eye. The effect produced resembles genuine mahogany about as much as brass compares with 18-kt. gold.

MAHOGANY ASSOCIATION INCORPORATED
New York City

Good Furniture Standards

After numerous conferences with Furniture Retailers and Manufacturers, the Associated Advertising Clubs of the World has set up the following standards, by which Furniture Retailers should advertise and sell furniture to the public:

Solid Mahogany

Furniture designated as Solid Mahogany shall have all exposed surfaces of Solid Mahogany.

Mahogany

Furniture designated as Mahogany shall have all exposed surfaces (both solid parts and plywood) of Mahogany.

Combination Mahogany

Furniture designated as Combination Mahogany shall have all exposed surfaces of Mahogany (solid or plywood) in combination with Gum, Birch or other suitable wood.

The kind of wood used in combination with Mahogany shall be named, for example: "Combination Mahogany and Birch" or "Combination Mahogany and Gum."

Imitation Mahogany

Furniture designated as Imitation Mahogany shall be that with exposed surfaces of other woods colored to imitate Mahogany.

The term "exposed surfaces" shall mean those parts of a piece of furniture exposed to view when the piece is placed in the general accepted position for use in the home.

After all—there's nothing like
MAHOGANY

Use PLATE Glass



A table is as old as its top

PROTECT it with plate glass. Preserve that beautiful grain and lustrous surface from the ugly mars and scars of every-day accidents.

Plate glass is the ideal table surface. It protects and at the same time enhances the beauty of the loveliest table. It covers, but does not hide the table's crowning glory—its exquisite finish.

Particularly now that luncheon sets and table runners are being used instead

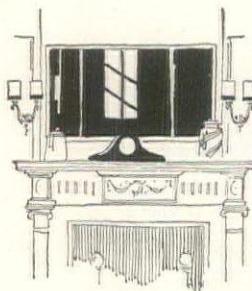
of all-over cloths, the plate glass top is indispensable on dining-room tables. It protects from scratching and from hot plates accidentally set off the cloth. Use plate glass on the buffet, the serving table, tray and tea wagon, dressing table and bureau. It saves the fine-finished tops from disfiguring stains of carelessness.

Use it on the library and console tables, where its elegant surface against dark wood will absorb the rich, warm shadows of living and reception rooms.

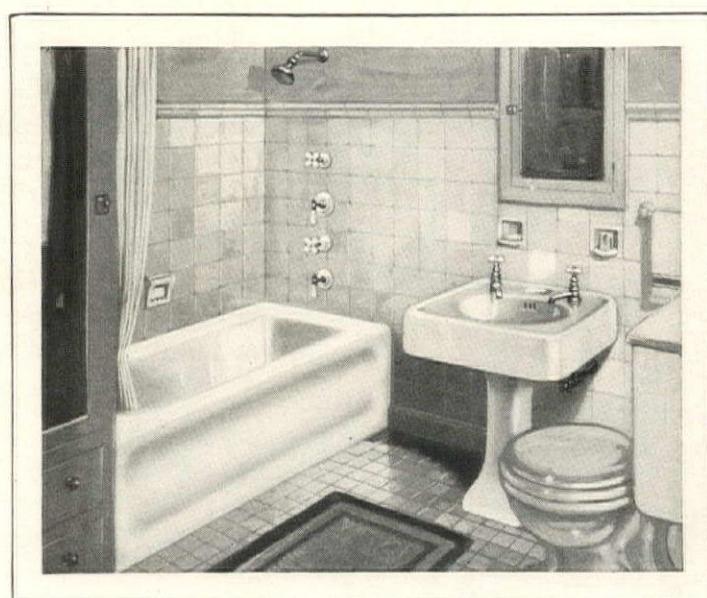
PLATE GLASS MANUFACTURERS of AMERICA



Use Plate Glass for:
Desk Tops
Windows
Ventilators
Mirrors
Windshields
Closed Car Windows
Shelves



**Nothing Else
is Like it**



This five-foot "Viceroy" built-in tub is the type used in thousands of homes and hotels.

IS THERE AN EXTRA BATHROOM IN YOUR HOME?

THINK of the convenience of another bathroom in your home. You know the congestion and delay in the morning "rush hour" when everyone is anxious to wash, bathe or shave at the same time. And when guests come the condition is actually embarrassing.

You can utilize a large clothes-closet, a spare room that is too small for a regular bedroom, or waste space in the attic can be walled off inexpensively, to obtain the added comfort and convenience of the modern bathroom pictured above.

This bathroom is designed to cover a floor space only five by seven feet. It is compact and complete. The fixtures are standard size.

A five-foot, luxurious Kohler "Viceroy" Built-in Enameled Bath is the type used in thousands of homes and in many apartments, hotels and clubs. The lavatory shown is the full size famous Kohler "Columbia" style.

This fine Kohler bathroom can be installed in your home at a very small cost. It will be a source of pride to you. It will add to the money value of your house.

It will mean added comfort and convenience to every member of your family.

Kohler Enameled Plumbing Ware—bathtubs, lavatories and kitchen sinks—is famous for its beauty and durability. The glistening, snow-white enamel is easily cleaned, and it preserves the attractive appearance of the fixtures during their entire life.

There is a Kohler plumber near you who will be glad to give you an estimate of the cost of installing this Kohler bathroom in your home. Consult him now! You will find him a reliable source of information on all questions relating to sanitation in the home.

Send for interesting, free booklet illustrating modern arrangements of bathrooms. Write today.



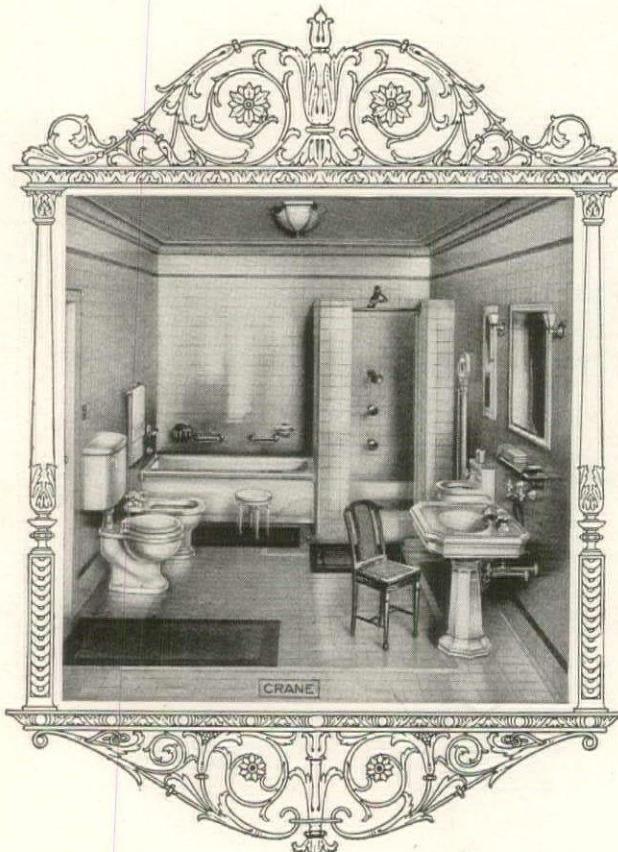
Every piece of Kohler Enameled Plumbing Ware is distinguished for (1) the snowy whiteness of its durable enamel (2) the uniformity of this whiteness in every fixture (3) the name "Kohler" in dainty blue letters inconspicuously but permanently fused into the enamel for your protection.

KOHLER OF KOHLER

Kohler Co., Founded 1873, Kohler, Wisconsin · Shipping Point, Sheboygan, Wisconsin
BRANCHES IN PRINCIPAL CITIES

RELIABLE SANITATION

Depends upon Uniform Quality in All Details



CRANE

CONSIDERING its importance and the long and constant service expected of it, sanitation equipment seldom is chosen with the vigilance it deserves.

The white beauty of the fixtures alone is often accepted as the symbol of all that the complete sanitation system is intended to be.

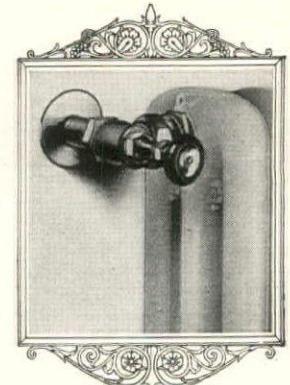
But the fixtures depend for their utility upon numerous other features—faucets, drainage attachments, valves, pipelines, fittings and kindred factors—all of which must be properly designed, manufactured and related before the desired efficiency is obtained.

So reliable sanitation is a matter of thoroughness—*of uniform quality in all details*—and upon this fact is founded the service behind Crane sanitation products.

CRANE SERVICE

provides sanitation fixtures of broad variety, advanced design and superb quality, and then insures their lasting serviceability by supplying all incidental fittings and pipeline equipment on the same quality basis. This service completely embraces the sanitation requirements of bathroom, kitchen, pantry and laundry.

Going further, Crane Service carries this thorough co-operation to you through an extensive system of Exhibit Rooms, Branches and Offices, at any one of which you can select the full and precise equipment you desire.



Crane Service also covers complete Plumbing and Heating requirements

We are manufacturers of about 20,000 articles, including Valves, Pipe Fittings and Steam Specialties made of brass, iron, ferrosteel, cast steel and forged steel, in all sizes, for all pressures, and all purposes; Sanitary Equipment for buildings of all kinds and sizes; and are distributors through the trade, of pipe, heating and plumbing materials.

THERE IS A NEARBY CRANE BRANCH OR OFFICE* TO GIVE YOU CRANE SERVICE

CRANE CO.

836 S. MICHIGAN AVE., CHICAGO

VALVES - PIPE FITTINGS SANITARY FIXTURES

CRANE EXHIBIT ROOMS

23 W. 44TH ST. AND 22 W. 45TH ST., NEW YORK
1105-1107 BOARDWALK, ATLANTIC CITY

To which the public is cordially invited

WORKS: CHICAGO: BRIDGEPORT: BIRMINGHAM

CRANE
LIMITED

*NEW HAVEN, CONN.

*NEW LONDON, CONN.

*NEW ORLEANS, LA.

NEWARK, N. J.

NEW YORK, N. Y.

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PHOENIX, ARIZ.

PITTSBURGH, PA.

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PORTLAND, ORE.

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WICHITA, KAN.

*WILKES-BARRE, PA.

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*WORCESTER, MASS.

CRANE-BENNETT, LTD.

45-51 LEMAN ST., LONDON, E. I. ENG.

*BIRMINGHAM.

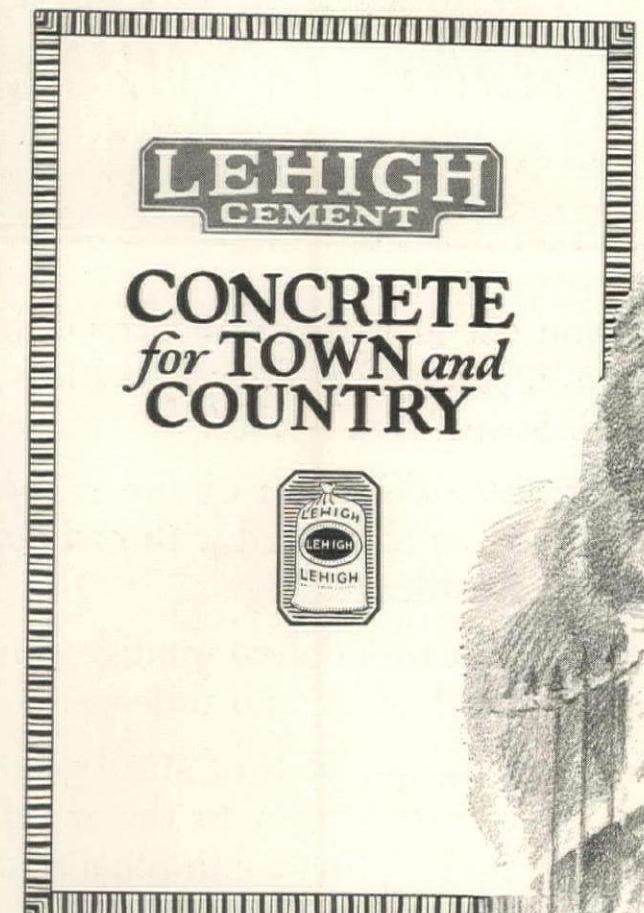
*MANCHESTER.

LEEDS *GLASGOW *CARDIFF

CRANE EXPORT CORPORATION

19-25 WEST 44TH ST., NEW YORK
301 BRANNAN ST., SAN FRANCISCO, CAL.

MONTREAL (HEAD OFFICE AND WORKS), CALGARY, HALIFAX, HAMILTON,
LONDON, OTTAWA, REGINA, TORONTO, VANCOUVER, WINNIPEG
*EDMONTON, *QUEBEC, *SHERBROOKE, *ST. JOHN, *VICTORIA, *SYDNEY, N. S. W.



CONCRETE for TOWN and COUNTRY



Many opportunities for the effective use of concrete are set forth in this new book. A request to our nearest office will bring a copy to you.

FOR those subtle touches that add so much to the attractiveness and charm of country estate or suburban home—for the lasting expression of the owner's individuality—there is nothing so well adapted as concrete. Its possibilities for artistry and quiet elegance are unequalled.

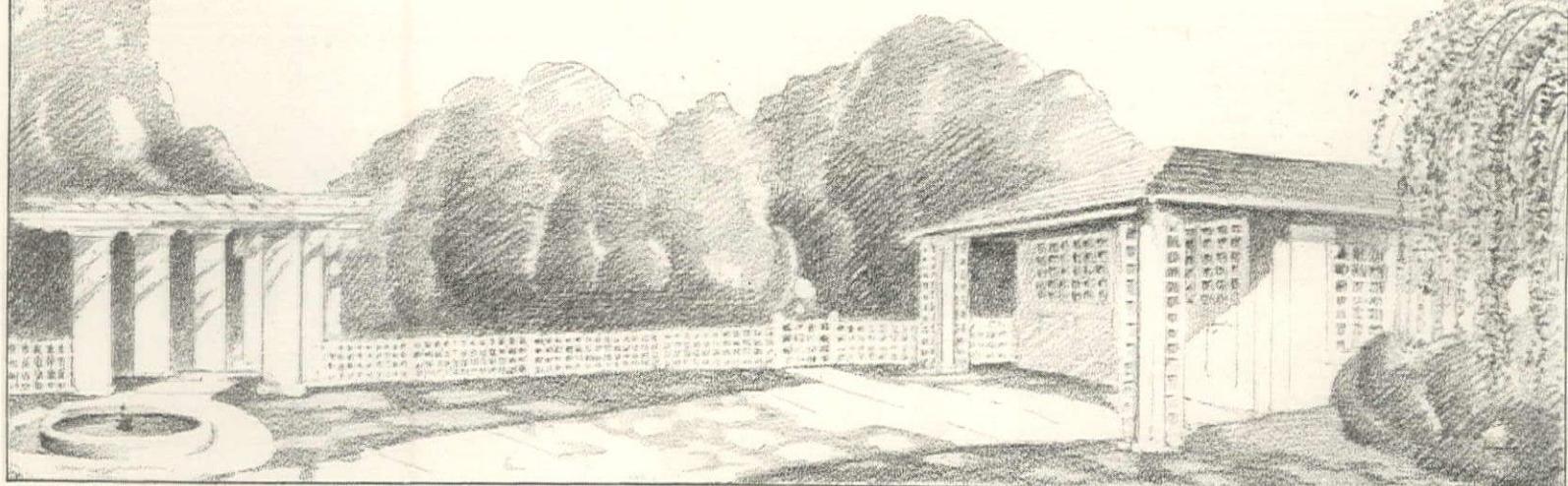
LEHIGH PORTLAND CEMENT COMPANY

CHICAGO, ILL.

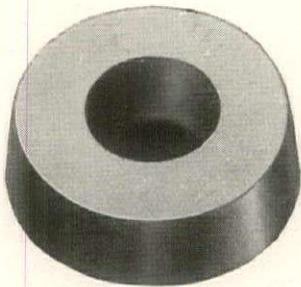
ALLENTEWON, PA.

Offices and mills from coast to coast

SPOKANE, WN.



NOW COST NO MORE THAN ORDINARY MAKES



*"The Sound
of Safety!"*

The "extras" you get in their duplex tread construction make Vacuum Cup Tires matchless in long-continued, lowest-cost service.

Extra!—The greater thickness of the regular Vacuum Cup Tread, as compared with ordinary tires, giving greater mileage.

Extra!—More plies or the highest quality fabric obtainable, giving still additional mileage.

Extra!—The tread of hundreds of sturdy, non-skid Vacuum Cups, in addition to the regular extra-heavy tread, adding further to the already unusual mileage service.

Extra!—The guaranteed nonskid qualities of the Vacuum Cup Tread on wet, slippery pavements, the famous *grip-hold-letgo* principle of suction, producing "*The Sound of Safety!*"

Yet Vacuum Cup Tires with all these "extras" cost no more than you would pay for ordinary makes of tires. *The safety costs you nothing!* Get the latest price schedule from our dealer—you will be agreeably surprised.

PENNSYLVANIA RUBBER CO. OF AMERICA, INC.
JEANNETTE, PENNSYLVANIA

Branches and Service Agencies Throughout the World

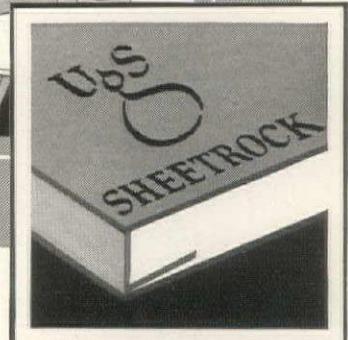
Pennsylvania VACUUM CUP CORD TIRES

U.S.
Gypsum

*Sheetrock is
wall plaster
cast in
sections!*



Insert shows the actual thickness of Sheetrock



YOU do not have to put up with makeshift walls and ceilings. You can have rigid, *fireproof, non-warping* walls and ceilings made of highest grade gypsum plaster. All you have to do is use Sheetrock, the fireproof wallboard. It is plaster, cast in sheets, and all ready for use. Any good carpenter can erect it easily and quickly, simply nailing it to the joists or studding. It is smooth-surfaced, tight-jointed, with the USG Patented Edge, and much thicker than the ordinary wall.

Also, its cost is low. Call on your dealer in lumber or builders' supplies for prices of Sheetrock and other wallboards. You will be surprised how little you need pay to have Sheetrock walls and ceilings. Then ask him to tell you all the advantages of Sheetrock—including the ease with which it takes paper, paint or panels, and the way *it lasts as long as the building stands*. You will want Sheetrock in your new construction, alterations and repairs. Write for a copy of "Walls of Worth."

SHEETROCK

The FIREPROOF WALLBOARD

UNITED STATES GYPSUM COMPANY, General Offices: 207 W. Monroe Street, Chicago

World's Largest Producers of Gypsum Products

SALES OFFICES: New York, New York, Buffalo, New York, Boston, Massachusetts, Washington, D. C., Philadelphia, Pennsylvania, Pittsburgh, Pennsylvania, Cleveland, Ohio, Cincinnati, Ohio, Detroit, Michigan, Milwaukee, Wisconsin, Minneapolis, Minnesota, St. Louis, Missouri, Kansas City, Missouri, Omaha, Nebraska, Denver, Colorado, Los Angeles, California

Approved by The Underwriters' Laboratories, Inc.

MINES AND MILLS: Oakfield, N. Y., Plasterco, Va., Cleveland, Ohio, Gypsum, Ohio, Genoa, Ohio, Detroit, Michigan, Alabaster, Michigan, Grand Rapids, Michigan, Milwaukee, Wisconsin, Fort Dodge, Iowa, Blue Rapids, Kansas, Southard, Okla., Eldorado, Okla., Piedmont, South Dakota, Loveland, Colorado, Denver, Colorado, Arden, Nevada, Amboy, California



If you admire this cozy little home here at the top of the page, ask your retail lumberman to show you Long-Bell Plan No. 1277. If he hasn't it, write us and we will give you the names of retail lumbermen in your community where you can see Long-Bell plan sheets.



There are more than sixty charming and inexpensive homes in the Long-Bell plan service. This one at the bottom of the page is Long-Bell Plan No. 254. Ask your lumberman. If he hasn't it, write us and we will give you the names of retail lumbermen in your community where you can see Long-Bell plan sheets.

LONG-BELL PRODUCTS

Southern Pine Lumber and Timbers
Creosoted Lumber, Timbers, Posts,
Poles, Ties, Piling and Wood Blocks
California White Pine Lumber
Sash and Doors, Standardized Woodwork
Gum and Oak Lumber Oak Flooring

Long Bell
TRADE
MARKED **LUMBER**
The Long Bell Lumber Company
R. A. LONG BUILDING Lumbermen since 1875 KANSAS CITY, MO.

Lumber

is the least expensive building material you can buy

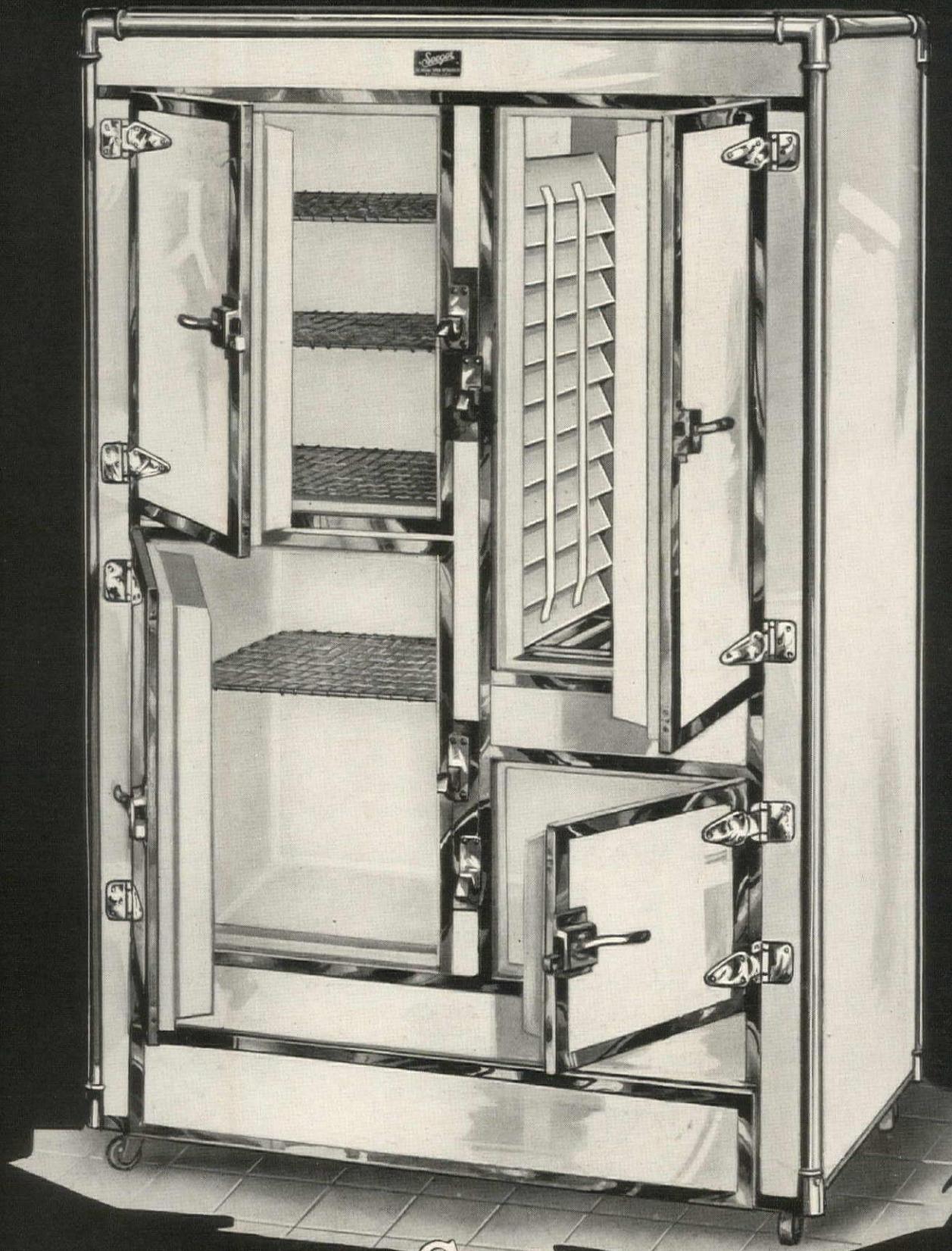
There was a time when it was commonly believed that homes, to be beautiful and modern, must be big and expensive, and that only the well-to-do could afford them.

TODAY, throughout the land, there are being built small, inexpensive homes of wood that bear every mark of charm, distinction and convenience. For, it has been found that design and arrangement, and not costly materials or huge size, are the real essentials of beauty in home building.

NINE OUT OF TEN of these small homes are built of wood, because beauty, coziness and homeliness are best obtainable by building with lumber.

AND LUMBER is the least expensive building material that you can buy today.

Keep in mind the importance of good lumber. The permanence of your home depends upon it. To obtain dependable lumber of uniform high quality in all grades ask your lumberman for—



Seeger

STANDARD OF THE AMERICAN HOME

Representatives in all large cities

SEEEGER REFRIGERATOR COMPANY

NEW YORK CITY, 399 Madison Ave.
LOS ANGELES, CAL., 851 So. Spring St.

SAINT PAUL, MINNESOTA

BOSTON, MASS., 82 Washington St.
SAN FRANCISCO, 715 Indiana St.

*Say to the taxi-driver
"Numéro deux, rue
Edouard Sept"*



*Say to the
Doorman—
"VOGUE"*

In the Heart of Paris VOGUE'S INFORMATION BUREAU

AMERICANS visiting Paris this summer are invited to make Vogue's Paris Information Bureau their first port of call. Charmingly decorated rooms at 2, rue Edouard VII offer every convenience for writing, telephoning, resting between appointments, or meeting one's friends.

The rue Edouard VII is in the centre of everything interesting in Paris. On the Boulevard des Capucines, almost under Vogue's windows, are famous shops, such as the

Grande Maison de Blanc and the Carnaval de Venise, and famous restaurants such as the Café de la Paix. Just around the corner, in the rue de la Paix, are all the great couturières, milliners and jewelers.

Close by, in the avenue de l'Opéra, are the Paris offices of the Herald, Brentano's, and the Grands Express Aériens. A few steps in the other direction are the offices of the American Express. In the rue Caumartin are a number of celebrated tea houses and "danc-

ings" such as So Different, and Le Teddy. Vignon's restaurant, the Ritz, and Ciro's are near-by. Four streets away is the Gare St. Lazare, whence one departs for channel and transatlantic steamers.

The little shops of the rue St. Honoré are within easy walking distance; the principal theatre district in the Boulevard des Italiens is some three minutes' stroll; and the Louvre and Notre Dame, the Madeleine and the Champs Elysees are a short taxi ride away.

Vogue's Paris Information Bureau will advise visitors where to shop, dine and amuse themselves in Paris; will give travel information, make hotel, railway and steamship bookings; will assist madame in her shopping, give useful introductions, and perform every service that a personal friend in Paris could give to the stranger.

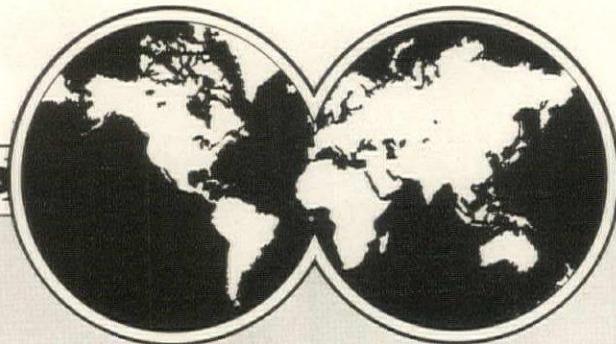
V O G U E
2, Rue Edouard VII
Paris

THE NAST INTERNATIONAL TRAVEL BUREAU

New
S. S. "RESOLUTE"
(United American Lines)
Sailing Jan. 9, 1923

New
S. S. "VOLENDAM"
(Holland-America Lines)
Sailing Jan. 16, 1923

Two
Raymond-Whitecomb
Cruises



'Round-the-World' in 1923

The advantages

of cruising on a specially chartered ship under expert management over a well planned course are manifold. To the experienced and discriminating traveler the elimination of such annoyances as railway and hotel reservations and baggage transfers at once becomes apparent

The satisfaction

of cruising with Raymond-Whitcomb is incalculable. The discriminative choice of ships, the efficiency of the Raymond-Whitcomb staff and the type of clientele are in themselves salient features

The delights

of cruising with Raymond-Whitcomb are as varied as the hours. The diverse attractions of ship life—dancing, deck-sports, auction, lectures, special dinners, indolent afternoons in your steamer-chair, fill the voyage with constant entertainment. The many shore excursions, ever different visits to the world's most fantastic and historic ports make the days ashore kaleidoscopically brilliant

.....

As the oldest American Travel Concern we have long specialized in cruises. For 23 years we have been taking the best type of Americans Round-the-World. Our knowledge of travel conditions in every quarter of the globe is therefore extensive and up-to-the-minute.

We announce the greatest and most comprehensive undertaking ever planned by any travel concern—two Round-the-World Cruises that offer the utmost in luxury and convenience, interest and romance. They carry the traveler, surrounded by every comfort which civilization offers, into fantastic cities, celebrated ports and exotic lands

The two cruise ships are the most desirable ever chartered for Round-the-World travel. Both are new, specially designed for voyages in varying climates and are the last word in luxurious equipment and furnishing

The itinerary has been carefully worked out to combine all that is most characteristic and most enthralling. For instance, we spend 14 days in Japan, 4 days in Java and 21 days in India, a schedule more generous than any other offered

However we cannot even begin to describe these cruises here. We have prepared a most interesting booklet covering every aspect of these cruises, together with maps, rates and other information

We shall be pleased to have you write for this booklet

February 10, 1923—a Raymond-Whitcomb
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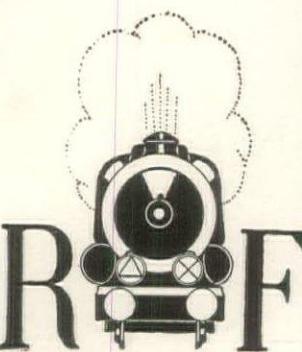
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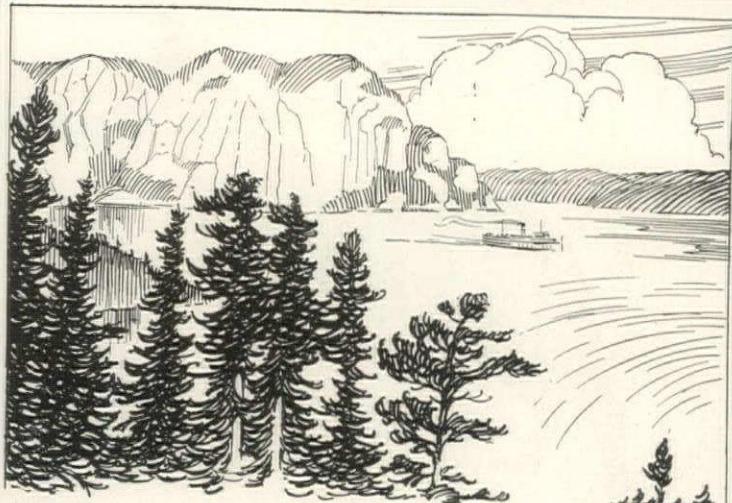
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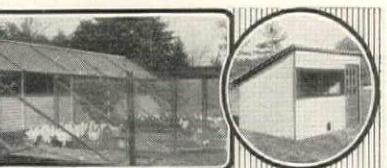
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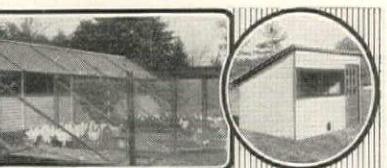
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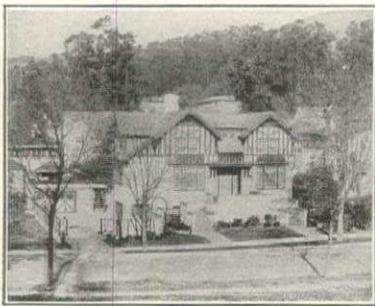
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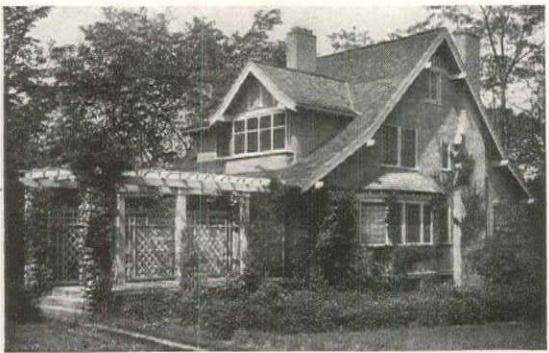
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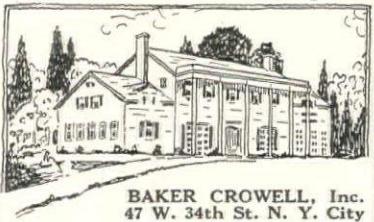
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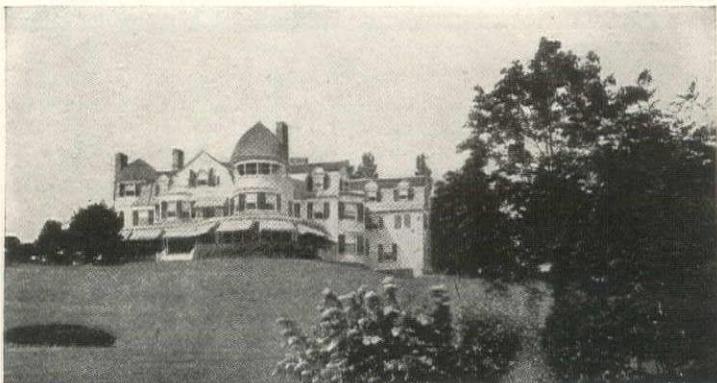
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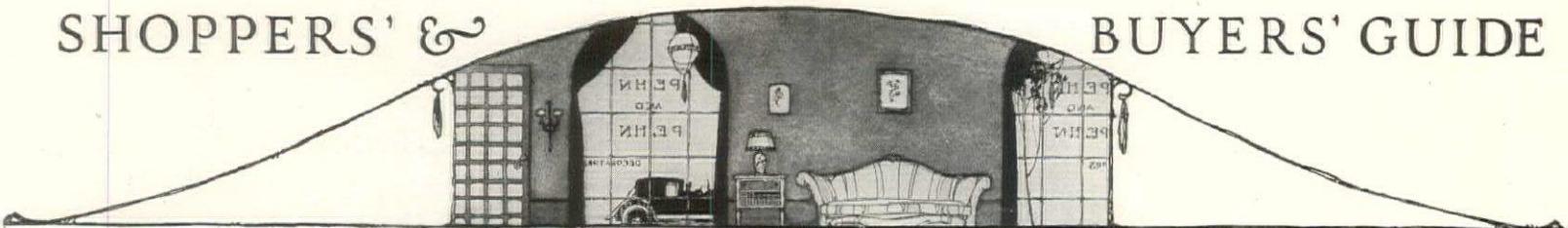
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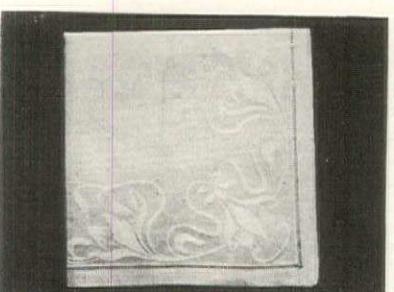
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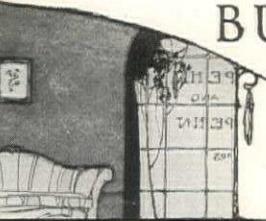
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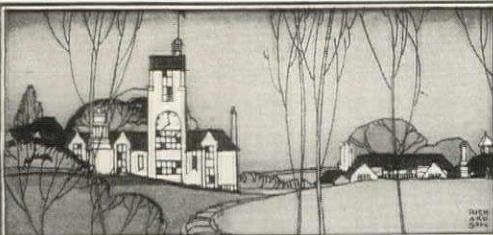
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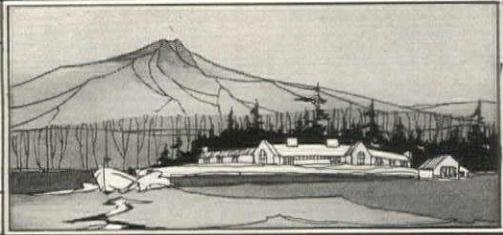
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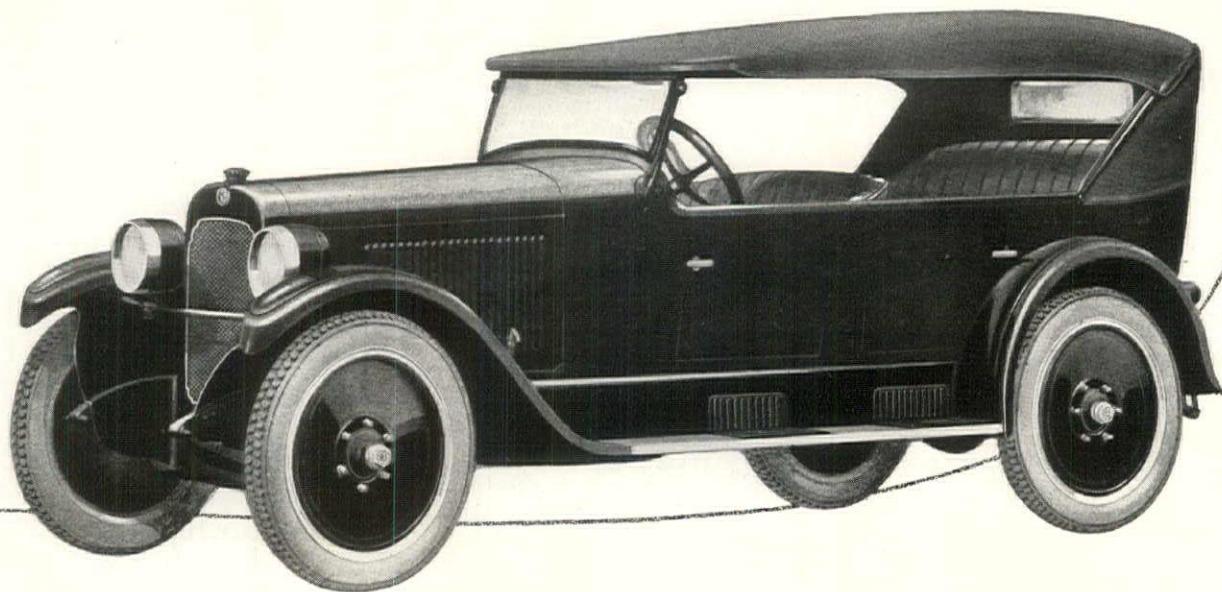
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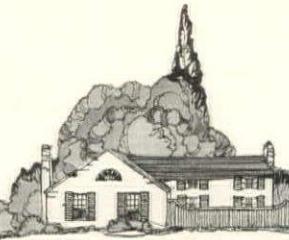
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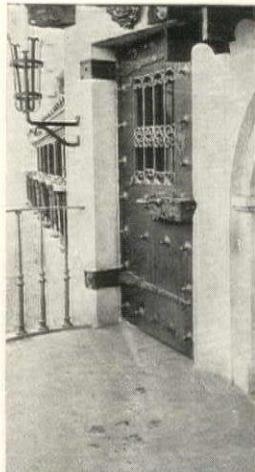
House & Garden

ABOUT THE AUGUST ISSUE

THERE was a bride we knew once, who had a doting uncle. A man of means, this uncle, and of a generous disposition. When the wedding day arrived and the presents were displayed, Uncle was represented simply by a little card. The card said that the kitchen in that new house was to be his gift. Thereupon the bride, although she didn't say so, was secretly disappointed. Pots and pans and stoves and patented garbage buckets seem unromantic gifts. Not till she had come down to earth again, had returned to the regular three-meal-a-day existence, did she realize that the kitchen was quite one of the most acceptable—and expensive—presents she had received.

When we first began planning this August number we felt not unlike the bride. It was difficult to wax enthusiastic over household equipment. Then, as the material began to be assembled, we realized that this August issue was going to be one of the most interesting and useful numbers of the year. It has a lot to do with kitchens, but it has also a lot to do with other kinds of equipment, for furniture is as necessary a piece of equipment as a frying pan.

So we start off the issue with an article on kitchens. Not the ordinary sort of kitchens, nor the ultra-modern kind that smack too much of operating rooms in their immaculate whiteness, but human kitchens,



Decorative doors are shown in the August number

in which color is used effectively. Then you turn a few pages and come to pictures showing the use of colored oilcloth in decoration. You think of kitchen tables covered with oilcloth. But these pages have nothing to do with kitchen tables; colored oilcloth has become quite a smart material today. Then you turn some more pages and encounter a page of good advice on how to care for furniture, and beyond that photographs of two new kitchens and, still further on, shop pages of kitchen things.

But this is only skimming the surface, for the interest in this issue changes every time you turn the pages. Here is a small city garden; next comes a sea-shore house; then a fine tennis court; then two pages of chimney stacks and chimney pots. You pass from a contribution on the American birches to a page of delightful bay windows. You finish reading about Imari ware and fall into the spirit of a jolly story about coming upon books unexpectedly in a country house. Or you may be envying the owners of the group of houses in Kansas City when you turn the page and find yourself equally envious of the man so fortunate as to possess the delightful little water garden in Denver.

And so this issue goes. It will really be one of the best—a lively number to keep you awake on an August afternoon.

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MANNERS, speech, the habits of daily life change continually from age to age. The history of taste is a history of incessant and generally quite unreasonable fluctuation. The world has never thought or acted in a consistent way for fifty years together. To our ancestors, the life of the present generation, with its flappers, jazz and illicit drinking, would seem mad and immoral; and, looking back at our ancestors, we can cordially reciprocate the opinion.

One of the most complete and radical changes in the standards of everyday life that has taken place during the last two or three centuries is the change in the standard of comfort. The well-sprung armchair, the sofa, the davenport, the chaise longue and the noble army of cushions have become, in this 20th Century of ours, an indispensable part of our daily life. The 20th Century drawing room is a reclining room, a sprawling room, where comfort reigns supreme. Comfort is creeping in everywhere, into public places as well as the home. The seats in our places of entertainment steadily widen and soften.

Looking at the furniture in a typical 20th Century shop, you would imagine that the contemporary American spends at least half of his three-score years and ten sitting or reclining. And you would not be so very far wrong.

HOW different this is from the order of things which prevailed only a few generations ago. Our ancestors, unless they were persons of considerable wealth and eminence, ate their dinner sitting on stools or benches. Their nearest approach to the easy chair was the high-backed wooden armchair. The sofa did not exist; it remained for the 17th Century to invent its ancestor, the day-bed.

Most of our social life today is passed in chairs and on sofas; our ancestors spent most of theirs standing. If they frequented the court or the houses of the nobility, etiquette demanded that they should stand, whether they liked it or not. And even the great seemed to have preferred peripatetic conversation to an armchair talk by the fireside. The ideal Elizabethan drawing room was not stuffed with enormous chairs and sofas like the reclining rooms of today. It was a long gallery, unobstructed by furniture, where one could walk up and down, like a sea captain on his quarter deck, in silent meditation or in converse with one's friends.

WITH the passing of the 17th and 18th centuries, comfort gradually increased. The sofa made its appearance and the padded chair opened its inviting arms. But the armchairs of the 18th Century, comfortable as they are, were still demure, respectable pieces of furniture. One had to sit in them with a certain rigid propriety. Good manners did not allow one to sprawl, and the chairs were the guardians of good manners. The modern easy chair, in which repose takes on so abandoned a posture, dates from very recent times. It represents a final step in the direction of the ideal of comfort, which only became possible with the relaxation of etiquette and a change in the standard of good manners.

To us, comfort is now a necessity; we have contracted the habit of it and cannot give it up. We can judge how unpleasant it would be to revert to the standards of the past by visiting a country like Italy, where the standard of comfort is still very much what it was in the 18th Century. Sit on the wooden benches of an Italian third class carriage; go to an Italian evening party, where every one stands for hours together: you will realize then how profoundly our habits and standards have changed in the last century or so. Inured from their tenderest years, the Italians positively enjoy standing; they sleep soundly on the diabolic seats of their third class carriages, and when they want a rest they really like sitting on marble benches at the wayside. It is all a matter of habit. We who have contracted the habit of comfort cannot now return to ancient standards.

IT is this fact which renders so absurd any attempt to reconstruct an ancient period in the furniture of a modern house. A purely 18th Century drawing room is a possibility. Though he may resent the absence of deep easy chairs in which he can sprawl, the 20th Century man will be able to accommodate himself well enough in the round armchairs and on the sofas of Louis XV and XVI. The trouble begins when one turns the clock back another hundred years or so. No 20th Century American will feel really comfortable in a room furnished completely in the Jacobean or Elizabethan style. A room in which there is no sofa, but only a few carved wooden chairs, would strike him as insufferably austere. In such surroundings he would find himself thinking—with what an aching nostalgia—of the leather monsters in the club smoking room, of those huge elephantine chairs in which it is miraculously possible to combine the most restful slumbers with the most earnest perusal of a magazine. A room fitted up with Gothic furniture would merely be one worse than the Elizabethan.

No, given our habits of today, a strictly period room is an absurdity. We are not Elizabethans, we are not contemporaries of Chaucer, we are not early Italians or even modern Italians—and it is silly to pretend that we are. A really accurate period reconstruction looks like a museum and is impossible to live in with reasonable comfort.

THE way to use old furniture is frankly to combine it with modern pieces. A contemporary drawing room must have armchairs and a sofa, or even a chaise longue; it must also have upright chairs, and there is no reason why these should not be old English or old Italian, old French or old Spanish.

To harmonize old pieces of different periods and countries with one another and with modern furniture requires a certain tact and judgment, a sensitive taste. But when that taste has been duly exercised, the result will be infinitely preferable to a dully correct period room. It will also be possible for people with modern standards of comfort to live in such a room. This fact is important. Furniture was made for man, not man for furniture; let us think of ourselves before our antiques.

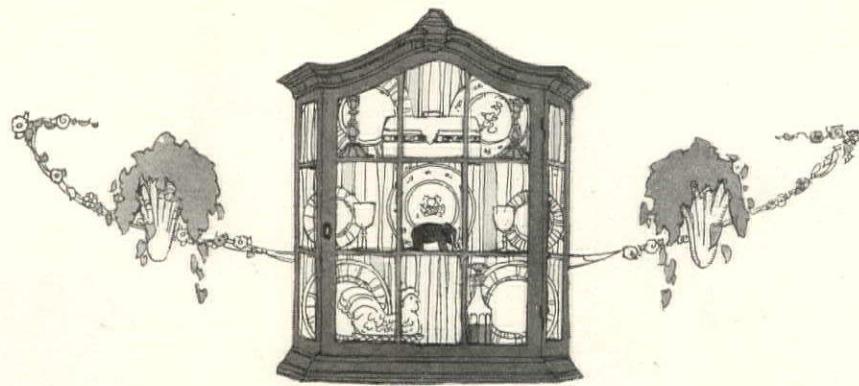




THE GARDEN SIDE

Houses should have two sides—one to face the world with, the other to face the garden. Each is indicative of the sort of person it was who built the house. To some the road side is highly important; to others the garden side.

The feature of the garden façade of this house is found in the large windows, made necessary by the desire to see the garden view and by the close proximity of the large overshadowing tree. The architect was Sir Edwin Lutyens



ELEGANCE IN THE SMALL HOUSE

Is Produced Not By Lavish Expenditure But By the Exercise of Discriminating Taste In the Selection of Furnishings and Colors

AGNES FOSTER WRIGHT

FURNISHING the small house with elegance does not necessarily mean furnishing it with lavishness. Elegance should be the result of fastidious discrimination; it should create the sort of rooms in which refined, cultured family life finds a sympathetic background.

Nor does elegance mean furnishing in the style of the French periods, which were essentially elegant in detail. An English 18th Century room can have elegance, so can a Colonial room, so can a room of no period style at all; although, as a rule, the very traditions of a period room give it more associations of elegance—elegant ladies and gentlemen who

lived formal and dignified lives—than a room in which we cannot recognize a single piece of period furniture. Like the proverbial woman of good breeding who is always at home anywhere, so is furniture of good lines. A heavy oak arts and crafts chair lacks elegance because there is no fineness to its lines and it finds no suitable place except in a camp or bungalow; but a comfortable, over-upholstered chair of traditional contour can have elegance and be at home in almost any surroundings.

How can you apply these general principles of elegance to the furnishing of a small house?

When you have only a limited amount of money to spend, you are pulled between quan-

tity and quality. Choose quality every time. Consider your mode of living and the surroundings in which you want that living to be placed. Furnish for the future. Look ahead, with the assurance that, five years hence, your rooms will still be standing up well, your tables and chairs giving good service and your curtains still usable.

You can't buy furniture with the same viewpoint as you do clothes—for only one season's service. Good furnishings cost good money, but they warrant the expenditure. Before you start to furnish, decide what is the most you can afford to spend—not easily afford, but afford with effort and the sacrifice of other



Fastidious taste is shown by every piece used in the decoration of this living room. The background is sulphur colored: walls paneled and painted and hung with old kakomonos and French embroidery.

ered pictures on satin. The rugs are Chinese, in yellow and blue. Some of the chairs are covered in petit-point. Curtains are plain blue silk with painted valance boards. Miss Gheen, Inc., decorators



Balance in the fireplace groups gives this living room an air of restful dignity—the two winged chairs and the two wall bookshelves above small commodes. Miss Gheen, Inc., decorators



Hewitt
Toile de Jouy in brown, rose and plum on a cream ground furnished the colors for this room. The furniture ranges from Louis XV to the Directoire. John Morris, decorator



The restraint with which this library is furnished accords with its background of rough walls and simple cornice. Such a background serves to enhance the value of the pieces used. Miss Gheen, Inc., decorators

things. If you find it difficult to reconcile your apparent extravagance with your household budget, remember that the initial expense in furnishing a house should be allotted or pro-rated over at least five years to come. Or if you are so placed financially that each year must take care of itself, and your buying of furniture is spread over five successive years, then decide which pieces are essential to your comfort and pleasure and buy them first.

In the event of your not employing a decorator to make up an approximate estimate of costs and work, it is well to draw up a systematic scheme yourself. Each room should be given a separate sheet of paper, with all the necessary notations, and each should be filled out with details and extensions showing costs. Examples of such estimates are found at the end of the article.

The wall costs are generally covered by the building contract up to the final plastering or, in some cases, the painting and paneling is included. Have what you really want in wall finish, as that is an expense which will be lasting and give the essential tone of elegance to the room. The main living rooms should be painted or paneled and the bedrooms can be papered or painted or, if economy must be considered, finished temporarily with water paint.

For the living room the best finish is either wood or canvas and molding paneling, painted with an antique glaze finish. The painted wall seems to afford a richer background for furniture than the average papered wall. Some architectural specifications call for rough cast interior walls. I feel that these very rough, "gobby" walls are being overdone; save in houses of the Italian style they do not suit the character of the furniture generally used.

A library should be paneled entirely in wood and stained or waxed, with the bookshelves recessed. A fine bit of wood carving over the mantel adds distinction. A portrait or panel of old tooled leather gives the same rich effect. These may not be included in the approximate estimate, but should surely be in the back of our mind, when planning.

A dining room affords a little more freedom in its wall treatment. Fine old paper in panels, or painted glazed walls with a bit of marbleizing on the trim gives it an air of distinction. One is apt to tire of decorated walls sooner, but if one's purse allows, it is more interesting to do the unusual thing and, later, change.

Halls and foyers are receiving infinitely more attention than they did. They are rather an indication of the rest of the house and one seldom hears as we used to so often, "Oh, I'll stick it in the hall." It is a problem to get away from the commonplace in halls, as the essentials are restricted to a group or groups of table, chair and mirror. The walls should be made unobtrusive, if the room is unsightly in shape, but if of pleasant proportions with well placed openings, the walls should be made a feature. Painted canvas decorative panels give it immediately a certain animation. The ceiling may be made interesting by using gold or silver leaf and glazing it down, and using a little of the gold or silver rubbed into the moldings. All the halls in the world seem to have William and Mary or Colonial furniture. To get away from this bromidic treatment try a rich painted commode, and, on either side, a small French walnut console with a mirror above. On the commode place a big bowl of flowers. The two smaller mirrors will be a relief from the everlasting large mirror with table beneath. Halls generally look dim and "leggy" because we have no chance to use an upholstered piece, so the commode gives the necessary weight at the bottom. On the opposite side try two semi-upholstered Louis XVI walnut chairs with petit-point or tapestry coverings. Such a hall has elegance and the pieces are interchangeable.

The main bedroom walls should be paneled and painted or just painted, depending largely on the type of furniture used. If the furniture is to be French or Georgian, the paneled walls set it off better than plain paint. In guest rooms the walls may be treated with a little more freedom and unconventionally. An unusual paper may be used, either set into the panels or papered all over and the moldings may be painted in a different tone from the wall. For instance, if the walls and woodwork are mauve, use soft blue moldings and rub in a little deep mauve and then glaze the whole thing to enrich and subdue it. On a light wall I find a gray glaze gives just the effect needed and does not leave a dirty look to the walls and also does not bring out imperfections of plastering, woodwork and painting as a dark glaze does.

Carpets and rugs are so varied in quality that one must be sure that the fine qualities are fine enough. Seamless chenille is by far the best thing to use, leaving a foot border.

(Continued on page 76)

Although one generally associates sturdiness with early English furniture, rooms in this style can also have an elegance when authentic designs and colors are used, as in the dining room to the right.

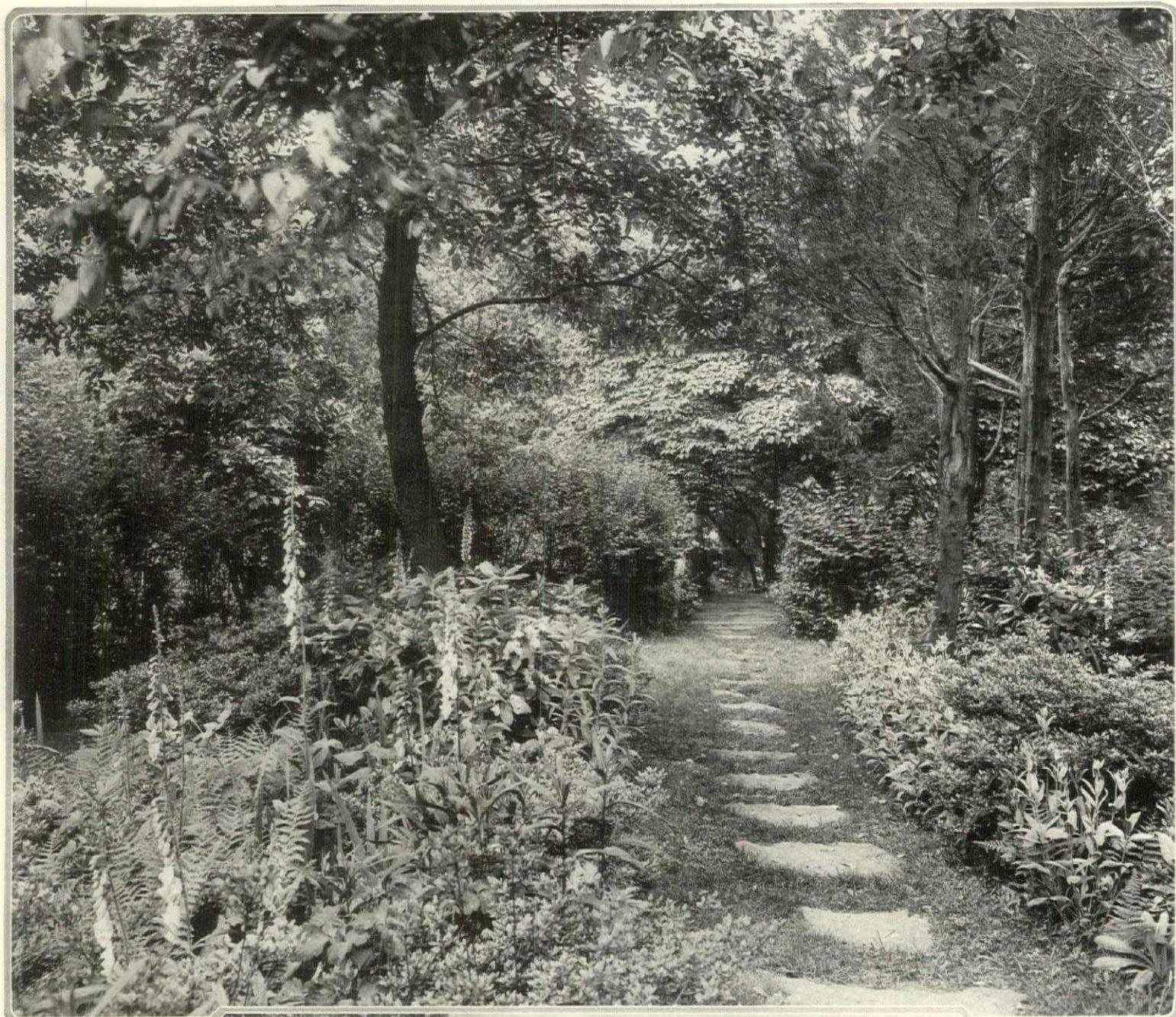
Miss Gheen, Inc., decorators



Another view of the living room on page 31 shows furniture in black damask with bronze colored medallions. An old Chinese hanging in black and gold damask is used for overmantel

In the same residence the entrance hall has an unusual treatment of the frieze, which is gaily painted in Italian reds, blues and green. An antique mirror and console form the foyer group





Healy

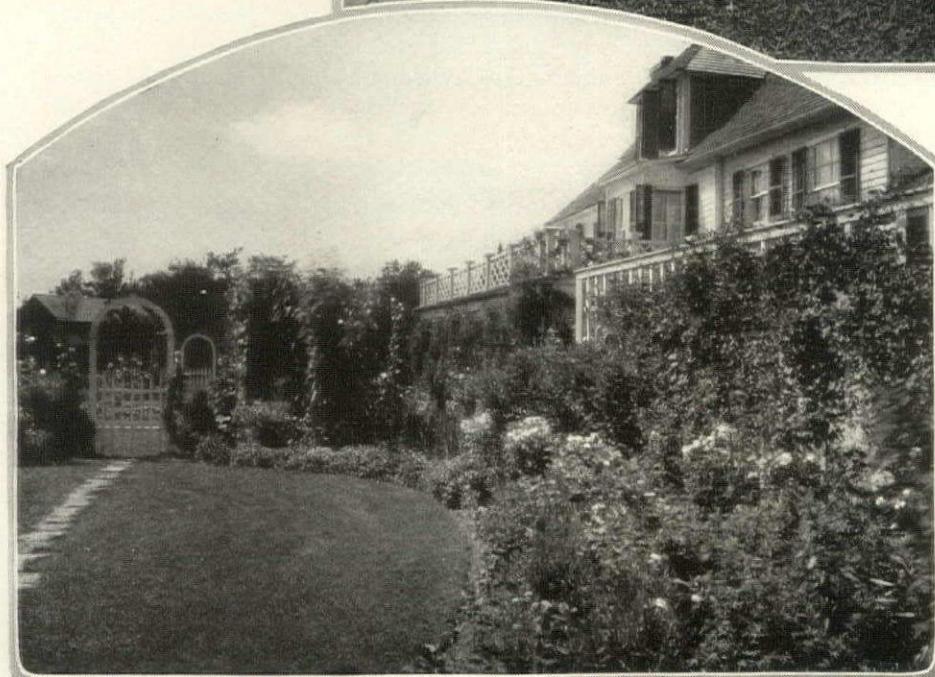
The wild, woodsy type of garden has a distinct charm of its own. Here can be grown shade-loving flowers and shrubs—columbines and foxgloves, azaleas, rhododendrons and a multitude of ferns. Charles W. Leavitt, landscape architect



Contrasted with the informality of the woodland garden is the more formal type, with a stone edged pool, an architectural pergola, brick paths and beds planted in straight lines and right angles. Charles W. Leavitt was the landscape architect

**FORMAL
and
INFORMAL
TYPES
of
GARDENS**

*Contrasts in
Garden Planting*



Peonies possess such remarkable beauty that they can well be used in masses or as specimens set in a stretch of turf, with nothing to offer them competition in color and form. Here they are massed. Across the path, set behind low hedges and a low ground planting, standard roses are given the same opportunity for display. Charles W. Leavitt, landscape architect

The herbaceous border, planted for a succession of color and form, serves as contrast with the massing of single flowers shown above. The border in this garden is happily located in front of vine-covered trellis. Marian C. Coffin, landscape architect

IN PRAISE OF THE LITTLE HOUSE

A Man Has Arrived at Wisdom When His Castle in Spain Becomes a Cottage in the Country

CHARLES HANSON TOWNE

A RECENT visitor to our shores spoke of the pathetic newness and bigness of our dwellings; of the lack of memories and gentle ghosts in our corridors; and he told me, after he had seen our finest abodes, scattered like jewels over the country, that it made him heartsick to think of our poverty of background.

To him, a home was more than a roof over one's head. He thought of home as a place where there were old secret cupboards and mysterious doors, haunted attics and, best of all, a few little mice to creep out in the darkness, after the family had settled down for the night, to find those crumbs which even the tidiest housewives must sometimes leave strewn about. Of course you have guessed that he was an Englishman.

Home! There is no more magical word in our whole language; and sad indeed are they who have no permanent abiding place. Home has been called heaven on earth; and through all time the cry of the homeless has been the bitterest, the most agonizing that men could hear. But the word home need not be associated with riches—on the contrary, there has always been a tradition that palaces are seldom homelike, and the simpler one's surroundings the happier one is likely to be. Thoreau convinced us long ago that one needs only a few feet of earth and the smallest of dwellings to be as contented as a mortal can be. He even pointed out that two chairs are sufficient. If more than one guest arrived, the host could sit upon the floor in solid comfort.

As we grow older we see how much, that in our youth we thought was indispensable, comes to be simply so much unnecessary impedimenta. We obstruct the pathway of our happiness by placing useless goods and chattels at every turning. You remember, perhaps, the definition a little country boy gave of the word "parlor." "A parlor," he said, "is a room which is never opened except for funerals and weddings."

Think of having so much wasted space! Think of the lack of imagination in filling a great, staring room with hideous furniture, closing the square piano, polishing the central stove, placing the shells carefully by the family album, and then drawing the curtains and lowering the shades, and leaving this mausoleum in its false dignity and isolation to have nightmares by itself!

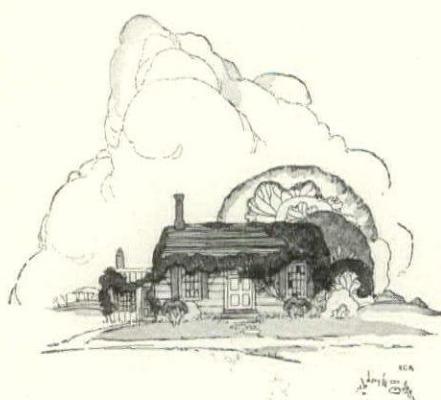
Such a room plays no part in the home life of the occupants of the house. Then why have it at all? It is like a delightful old lady I once knew who craved a hat with an aigrette. Finally she purchased one, and then, instead of putting it upon her top-knot, she put it upon her top shelf. There are plenty of people like that. But I prefer the kind of person who has but a small house, and yet utilizes every nook and corner of it. A friend of mine in the country, who owns the tiniest of gray-

shingled and vine-covered dwellings, is proud of what he calls his "Gun Room." This is, in fact, merely a closet under the stairway; but here he stores his three bits of armament, and takes a certain foolish delight in thinking of them as in a cloistered "room." He has another cranny, scarcely bigger than a cracker box, which he designates his "Butterfly Room"—for he collects rare specimens, and must have a special place for the captured beauty of the fields and meadows.

I think the first thing that smites one's eyes after a trip abroad is the ugliness of our country architecture. In Europe, the meanest house is apt to be beautified by a bit of surrounding garden. Especially is this so in England, where every working-man takes a native pride in his geranium-bed; and the smaller his dwelling, the larger he tries to make his garden, creating, as it were, another room which will always know the sunlight. Haven't you motored along a highroad and exclaimed, "What a darling little house!" But we seldom cry out in sudden joy at a glimpse of some monstrous mansion. We may be awed and impressed by it, standing as it does among its stately trees; but certainly our hearts do not miss a beat at the thought of the life lived within its sombre and pretentious walls. No! it is the little homes that thrill us, that bring a sense of longing to us, the older and wiser we grow. For we come to know that one can be happier amid simplicity than amid pomp, and that one's own dusting and sweeping can take on the nature of a sacrament, while the obsequious movements of a dozen flunkies may bring to us nothing but a miserable satiety.

In America, it has become our foolish habit to tear down old landmarks. Our ancestors may have created for us a certain beautiful thing; but the generations that speed onward to the music of jazz and the loud motor-horn have no reverence, it would seem, for that which should be most precious to us all. "Old fashioned!" they cry, looking out upon some quiet garden, with a border of phlox and mignonette, and enchanting flag-stone paths leading to a quaint sun-dial; and in the place where a venerable oak has stood, one is very likely to find—a gasoline station! Such is the tendency of our time, and it is a tragic commentary on us as a people that we tolerate such ruthless destruction, and refuse to stay the hand of the unimaginative and brutal executioner. We would smile now at such a poignant poem as "Woodman, Spare that Tree!" And again I can hear that glib phrase, "old fashioned!" coming to the ready lips of the present generation. "For each man kills the thing he loves" is packed with truth, as well as with poetry; and blind indeed are they who do not see how charged with meaning is that single line.

Now, in art, the surest way to be dead tomorrow is to be the
(Continued on page 76)





A HOUSE THAT WAS A DAIRY

There's no telling, in this era of hectic restoration and remodeling, whence any house started. Its previous incarnation saw the residence of R. B. Dula, at Tarrytown, N. Y., a dairy building on an estate. The large house being sold, the dairy building was remodeled. A little garden was laid out on cross axes from the main rear windows,

evergreens effectively placed for accents, rose beds edged with box set around a circle, the paths marked with stepping stones laid in irregular pattern and the lawn fenced in with white pickets and panels for privacy. Thus a dairy building became a home and the dairy yard a garden.
Chester A. Patterson was the architect

WHEN YOU INHERIT A BROWNSTONE HOUSE

*Do Not Condemn It Utterly, for With Discreet Handling
It Can Be Made Habitable in the Modern Taste*

ALEXANDER KING

WHEN the only surviving member of the family belonging to the Age of Innocence goes to join the other characters in that charming book, in realms beyond or above, and in due time the will is read, you may find yourself heir to the brownstone-front house, with the contents thereof.

What can you do with it?

Obviously it was intended you should live in it, keeping up the family traditions on the tidy sum at present paid to your landlord for the modern flat.

The first visit to your new domicile is calculated to leave you cold. It is narrow, the stoop is high, and the rooms beyond the polished walnut door utterly impossible. A particularly difficult feature of these spaces is the soaring height of ceilings, coupled with great length and constricted width, producing a most unpleasant impression of bleak corridors rather than rooms. In addition to this, curiously formed plaster details conspire with top-heavy black walnut wood trim to produce a strangely dismal effect on one accustomed to well planned and graciously decorated rooms. Where in this cheerless setting can you properly dispose your charming 18th Century antiques, culled with so much care for the present flat?

Of course, when alterations can be made without counting the cost, it is simply a matter to turn over to the architect of your choice. Reconstructions recently done under the direction of some of New York's best architects have been amazingly successful, but such transformations are both costly and time-consuming. In these days of inheritance taxes and practical economies it is worth while knowing what can be done with a typical brownstone-front house without indulging in elaborate structural alterations, with the inevitable outlay involved.

The accompanying illustrations offer an amazingly simple solution of the problem. Directions run in this fashion. Send for the



Hewitt

Walnut paneling (by means of paint) and gold damask at the windows provided a charming background for fine old furniture in the living room



Before the alterations the living room was a bare, mid-Victorian gallery, totally lacking in interest or livable and comfortable qualities

painter (and make sure he knows his business). While waiting for him, get in the truckman from around the corner and have him cart away to auction all the black walnut horrors not permanently attached. The picture marked "before" will give a working idea of what to eliminate. And only in rare instances can you afford the luxury of sentimentality about these original furnishings, if the house runs true to form.

When the painter arrives, he will protest volubly at the idea of painting over the black walnut trims. Very well then, offer him the alternative of producing the effect of walnut by painting the plaster walls, paneling them and finally graining them to match these trims. This was done in the case of the living room shown in illustrations. Behold! our Mid-Victorian horror has become a charming walnut paneled room reminiscent of the Regence. Only the most disturbing gewgaws of wood trim were removed and the arched tops of the bookcases reproduced for window cornices to balance both ends of the room. The rest is paint. Mouldings are applied quite simply on the original plaster in the usual way. The

arrangement of large balanced panels on long wall spaces greatly helps the bad proportions and a clever disposition of furniture still further reduces to livable comfort this long narrow gallery.

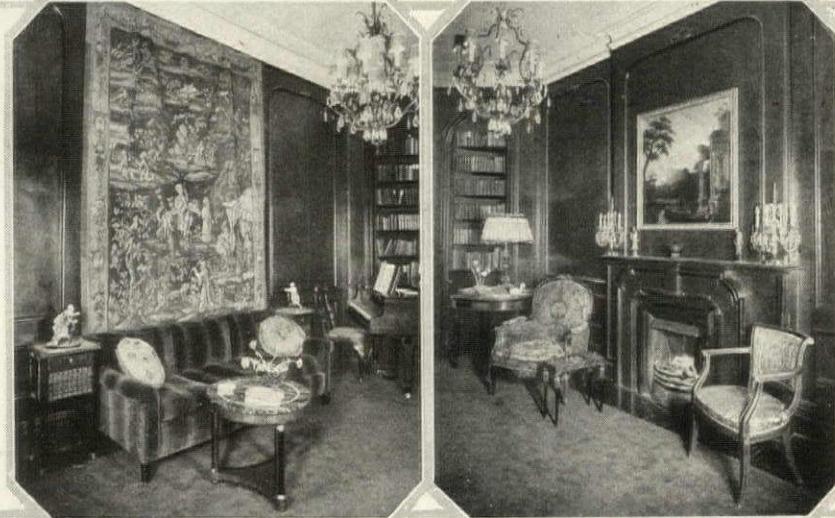
The stair hall which opens into this transformed living room, has been made far more spacious and hospitable in effect by a careful management of light. The original wainscots and other woodwork are painted jade green and the walls gilded and aged to give a becoming background for a fine old mirror and needlework sofa, formally placed. Appliques and tall jardinières in the Directoire taste complete this attractive arrangement. Another mirror on the opposite wall near the entrance door, helps to coax much needed light into an

(Continued on page 74)



A breakfast room was a desirable feature. As the kitchen was quite large, with the range and sink in the rear, the garden end of the room offered possibilities for decoration. Red tiles cover the floor. The woodwork is painted yellow and a colorful paper was hung above the dado. Gingham curtains and painted cottage furniture complete the equipment

When the gincracks had been removed from the living room chimney piece, it was found to have quite presentable lines. It was then painted to simulate walnut, thus matching the walls which were paneled and painted in the style of the Regence. With its crystal lustres and chandelier and its over-mantel painting, the room as it stands today is quite colorful

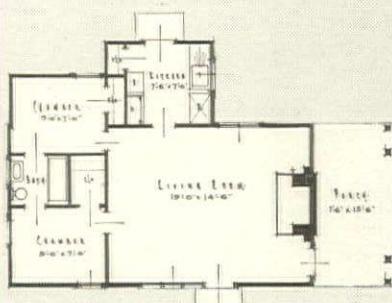
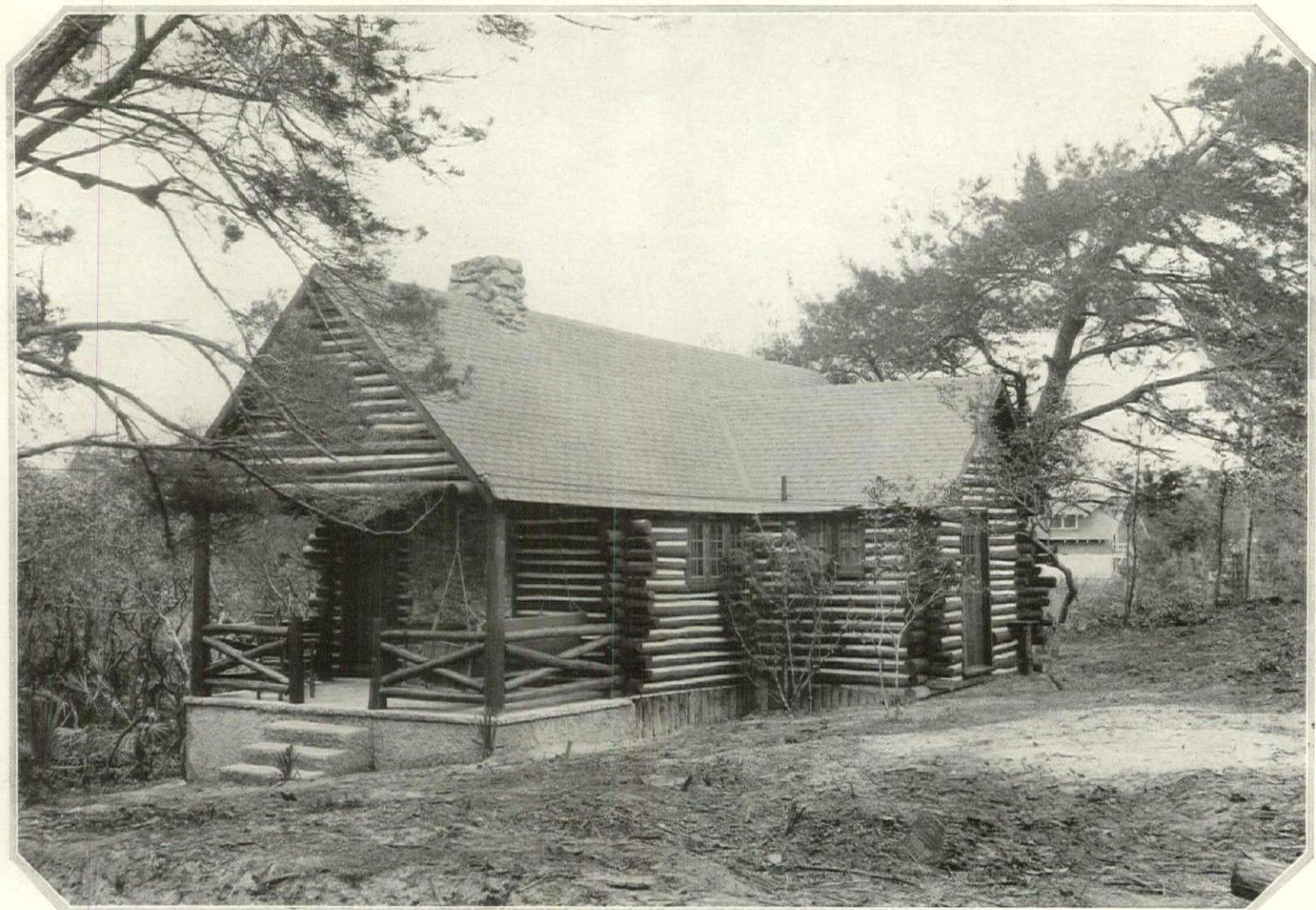


Large simple panels help produce an air of spaciousness in the living room. This grouping of tapestry, couch and table is especially pleasing

The hall woodwork is painted jade green and the walls antiqued gold, an excellent setting for the red and black lacquer mirror and the needlework sofa

In the reception room the chimney piece of red lacquer, marbleized columns and etched glass panels recall the Directorate. The walls and woodwork are green

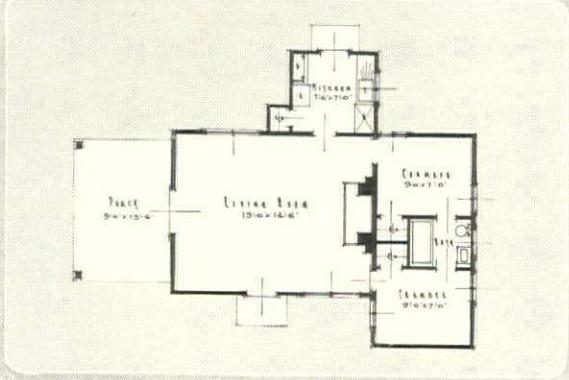




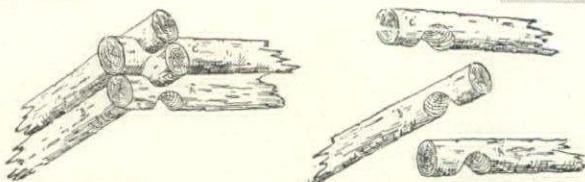
Cement caulking was used in this log cabin in Sea Breeze, Florida, designed by Frank J. Forster, architect. The doors are batten, windows are casement

As several of these Florida cabins were erected, there was a slight variation given the arrangement of the rooms. The plans are simple and compact

The construction of a log cabin is simple. Concrete or log foundations can be used, with walls of notched and fitted logs and wood or composition shingle for the roof



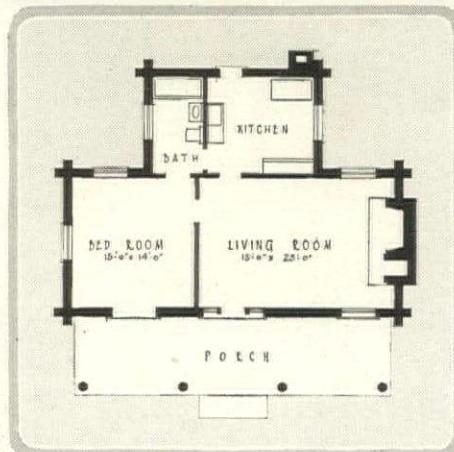
Painted furniture is in keeping with the log cabin atmosphere. A fireplace dominates the living room. The equipment fits in compactly. Furnishings by Miss Chaffee



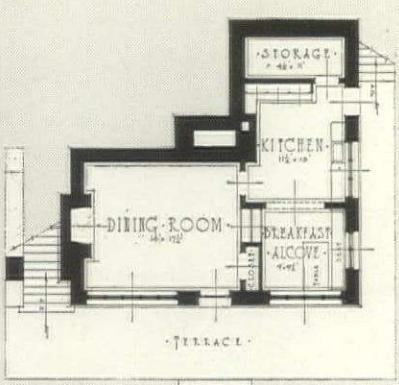


The middle west type of log cabin often boasted a porch made by the extension of the low roof. A huge outside chimney is also a feature. This reproduction is on an estate near St. Joseph, Mo.

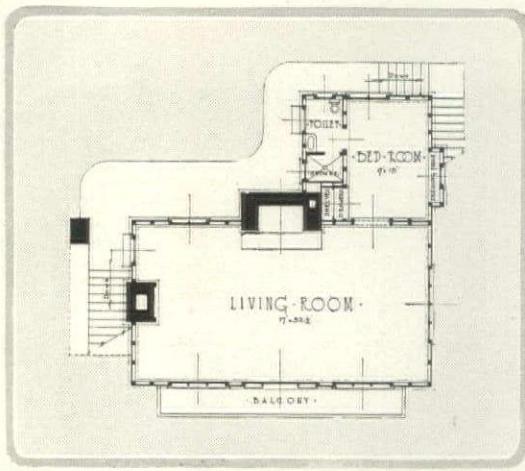
The plan affords adequate room for camping—a large living room, one bedroom, a kitchen and a bath. The porch can be used for outdoor sleeping. Eckel & Aldrich were the architects



LOG CABINS FOR THE SUMMER



The summer cottage of W. H. Shields at Spirit Lake, Idaho, is a combination of stone, log slabs and white trim, the stone and slabs giving the house suitable relation with the site. Whitehouse & Price, architects



On the lower level of the Shields' cottage one finds a dining room, a breakfast alcove with kitchen and storage behind. The second floor is given over to a big living room and one chamber and bath



BROOKSIDE GARDENS AND FERNERIES

*The Man With a Trickling Stream on His Country Place Possesses
a Rare Opportunity for Naturalistic Gardening*

RICHARD ROTHE

WATER gardens are of varied types, and of them, none is more fascinating than a garden laid out along a brook. Fortunate indeed is the man whose country place can boast such a little stream; his water garden is already commenced.

In gardening along the sides of brooks, we usually first have to face the problem of preventing overflows caused by heavy thaws in winter and violent rain-storms in summer. For the low and level shores in the plain the rampant root-systems of moisture-loving plants may prove sufficient safeguard, but the swiftly moving water that traverses rolling land districts often requires a more careful securing of its banks by rocks to prevent washouts. This security of structure must be assured before the plants are set out. When we come to the plant material that is available for brookside gardens, our in-

Funkias of various kinds, hemerocallis, ferns, Japanese and Siberian iris and some of the new and colorful Arends astilbe hybrids have been planted effectively here

terests naturally turn to the semi-aquatic section and hardy herbaceous denizens of lowland regions.

Representing a type which, under congenial conditions, frequently assumes an almost tropical luxuriance in foliage and flowers, the possibilities for the enjoyment of arrangements of rare beauty appear propitious. Thus in setting out the plants we can observe the wonderful effects gained by contrasting the graceful forms of ferns with, for instance, the magnificent leafage of *Senecio Veitchianus* and *Wilsonianus*. The massive growth and the metallic lustre of *Funkia Sieboldiana* and *Funkia fortunei gigantea* nowhere show to better advantage than along the brookside. Within the tempered atmosphere that lies near the clear running stream of water, one can use such types as *Iris orientalis*, *pseudacorus* and *sibirica* varieties. We will

Where the stream becomes a torrent in spring and fall the banks should be supported by rocks or plants with especially rampant root systems that will hold the soil from washing out





The fernery at "Compton" the residence of the late John T. Morris, Chestnut Hill, Pa., is a brookside planting reconstructed under glass

also admire the stately growth and graceful panicles of *Spiraea aruncus*—*palmata* and *palmata elegans*—and, having been regaled once by the brilliant spectacle of the highly attractive white, salmon and pink shades of the new *Astilbe Arendsi* varieties in beauty vieing with gorgeously hued masses of flowers of the Japanese iris, we always long for enjoying it again during ensuing seasons.

When we have dotted the immediate water edge with plantations and clusters of the swamp forget-me-nots, swamp marigolds, moisture-loving hardy primrose and *Saxifraga cordifolia*, we begin to realize the enchanting possibilities of brookside gardening.

The brookside can also serve for a fernery. The rising banks of a brook running through sections of woodland afford an ideal location. Aside from a congenial atmosphere, there is frequently diversity in natural ground elevation at hand which favors the arrangements of effects and fully demonstrates the grace

and supreme beauty of the foliage of ferns.

Lacking this ideal brook bank, one may reconstruct it indoors under glass. The late John T. Morris of Chestnut Hill near Philadelphia, when designing his famous country seat "Compton," understood how to take advantage of the brookside. In order to enjoy the incomparable perfection in outline and formation of the fern fronds throughout the whole year he went a step further and built a small fernery, 60' by 45' under glass. In this greenery sanctuary there is ingeniously designed rockwork and an audibly trickling stream run-



In making a brookside garden, first the rocks are put in position and such a little bridge as this built. Then the plants are set out between them

ning down into a pool near the little bridge. His 200 species of ferns and selaginellas Mr. Morris succeeded in arranging in the way Nature sometimes does when, in her holiday mood, she gleefully scatters ferns in deep, remote, wind-sheltered ravines of the mountains. There is no doubt that for indoor and outdoor work on a small scale the artistic conception and execution of the fernery of Compton

is one of the best and most instructive object lessons we have in America.

However small or large our brookside garden may be, formality or any suggestion of forced effects must be absolutely barred. We are dealing with elements which are essentially naturalistic, and they must be used in nature's own manner. Exotic plant material, however striking in appearance, could but clash with the rightful denizens of the site and conditions. We do not necessarily limit ourselves to plants naturally found growing there, but we must hold to kinds of their general type.



Healy



Color plays a more important part in the nursery than in any room in the house. Children are peculiarly susceptible to it and for this reason walls, furniture and floor should be vivid in tone and decorated in a manner to intrigue a child's imagination. The painted walls above, in a series of fairy tale scenes, are colorful and decorative

A NURSERY THAT A CHILD REMEMBERS

Comfortable and convenient is this nursery with its ample space for books and toys, sturdy furniture and graceful low settee covered in gay chintz. The Windsor chairs, table and shelves are painted in soft tones taking their decoration from the embroidered flowers on the curtains. De Armond, Ashmead & Bickley were the architects

U S I N G G R A Y I N D E C O R A T I O N

While the Least Emphatic of Colors, Gray Can Be Used Successfully When the Textures of the Paint, Paper and Fabrics Are Suitable

GRAY, of all the colors, may best be described as neutral; of all, it is the most colorless—the least emphatic. Compared with the variety in other colors, the tones and the shades of gray are inconsiderable; it is weak in contrasts—in short, it is the neutral tint par excellence.

Yet, in spite of these negative qualities, gray is by no means a submissive, pliable factor in the decorative scheme; the browns can be blent with practically all arrangements; not so the grays. Strange though it sounds, it is nevertheless a fact that even with the delicate shades, you get quite surprisingly positive effects; a room needs very careful handling where gray is the keynote.

It is, in the first place, a cold color, taking it as a whole. This quality is valuable in sunny latitudes to temper the strong light and to give the effect of shade and coolness. It has also a sombre—not to say a sad—propensity; “sad-colored” was, in fact, the old word used to describe the color. The decorative use of gray, then, is beset by certain difficulties, but these should not act as deterrents; rather the contrary, for the gray room has never been overdone, and, when it is well done, distinction and originality are added to its real beauty.

In gray, as in all other colors, there are two scales: the cold shades and the warm. Cold grays are made simply from black and white; to white, black is added for the pale tints; to black, white is added for the dark shades. Some slight variation is produced by the different blacks which are used; pure ivory black has a well-marked blue tinge, while lamp black and gas black are brownish. In iron gray the black and white appear to be fairly evenly balanced; in pearl gray the white predominates; in charcoal gray, the black. The lead shades—dark and light—are made by adding lamp black to white lead, and slate gray is similarly produced. These shades and the like are not sympathetic; tact in dealing with them is necessary in order to exorcise a certain bleakness that they are apt to bring into the home. The lighter tints are easiest to manage. It is a wise precaution to keep the slate, steel, and iron grays on the light side; time so very soon adds grayness to gray.

The warm shades are produced by the addition of primary colors to the black and white; yellows, reds, and blues, according to the hue required. French gray, though not strictly a warm shade, is blended in this way. Crimson lake and ultramarine may be added in small quantities to white that has been grayed with a little drop of black. Or the black may be omitted, and the blue, with Venetian red, used to tint the white. These and other combinations



The walls of this living room are covered with a water paint of gray. Against this background there show to advantage curtains and carpet of green and cretonne covers gaily patterned on a black background

will give quite accurately the well-known shade with its faint lilac tinge. Other shades and tints of gray are less definite; color nomenclature is always a little confused and misleading. People do not see color alike; one trade name differs from another when the same thing is intended. There really is no fixed standard.

Elephant gray does certainly convey a clear image, and this may be quoted as a very good color to work with; but it may be confused with smoke gray—another valuable shade—and both are made much alike, on a basis of white lead, tinted with lamp black and yellow ochre; a little ultramarine is added to the ingredients for the “elephant” shade. Silver gray is an extraordinary elusive tint; every painter would seem to have his own formula on the matter. It should show a very faint lavender tinge, and white lead should form the chief part, tinted with lamp black and a trace of indigo; yellow is sometimes added. The exact proportions cannot be given, but it should always be borne in mind that a little black for tinting purposes goes a long way; it should be added by degrees, in small quantities, and well mixed. A nice greenish gray can be made with zinc white tinted with black, and the green which is called middle chrome. Mouse color just verges on brown; this useful tint is also based on zinc white, and toned with black and brown (burnt sienna and raw umber mixed). Another version is made with white lead, ten parts, burnt umber, five parts, with one part of prussian blue added—or less, according to the blueness or grayness that is desired.

In the successful using of gray much depends on textures; by this means we get contrast, and subtle gradations of tone and tint are stressed. In towns especially the action of smoke and atmosphere has a dulling, flattening effect upon color, which gray least of all

can withstand. Partly on this account, it is rarely a good choice for painting the woodwork. Certain colors are actually improved and mellowed in use, but never gray; even the more delicate warm tints soon turn leaden-hued and dark enough to mar a carefully considered scheme. When this has occurred, or when gray-painted doors, windows, and woodwork have been painted an unbearable shade, quality can be restored or added by means of glazing. This is a thin coat of transparent color laid on to tone and modify the groundwork. Gray makes a very satisfactory basis, and is often chosen for this purpose.

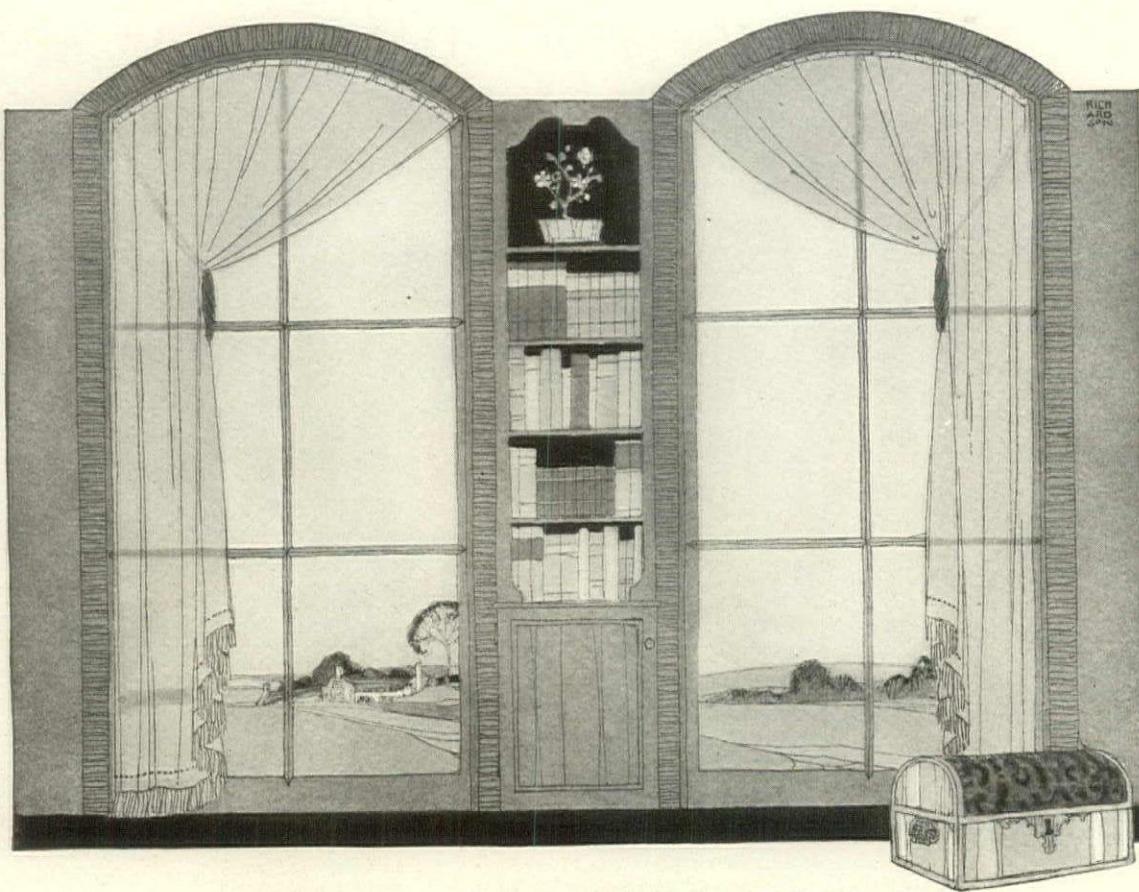
Brush-graining and stippling are also quick and excellent devices, which even the amateur may carry out with success. Yellow brushed over the gray has a won-

derfully good effect; the yellow enamel should be laid on with one brush, and lightly “grained” with another kept clean and dry for the purpose. Stippling needs a special brush, wide and flat, with a leather strap to go over the hand. A thin coat of color is laid on with the usual paint brush, and then patted all over with the stippler; this gives the mottled even effect with the ground showing through. The stippler must be kept as free as possible from accumulation of paint, and sometimes pads made of pile carpet are substituted; this is an excellent plan—it saves trouble, answers the purpose well, and each pad can be thrown away directly it begins to thicken. A violet stipple, or one of emerald green, according to the room, would answer the purpose.

Water paint is a particularly satisfactory medium for gray; the soft dull texture robs gray of its hardness and gives a charming effect. Before applying the water paint the walls should be treated with a thin wash of weak size combined with a little whiting. Wall papers that have faded or become discolored may be successfully renewed by a coat of water-paint, provided that the pattern is not strong enough to show through. A preliminary sizing is necessary. There are many well-known makes of water-paint which are sold ready for use, and can be obtained in most of the gray shades.

For the gray room, wall paper gives more scope to the decorator than paint, and is a more satisfactory way of introducing the dominant shade. A soft smoke color with the velvety surface of flock, or a plain ash-gray paper, would make a good beginning. White woodwork would do here, or better still, black. Black, contrary though it sounds, is not dingy or darksome in this connection; it gives brilliancy and point, always providing that the

(Continued on page 74)



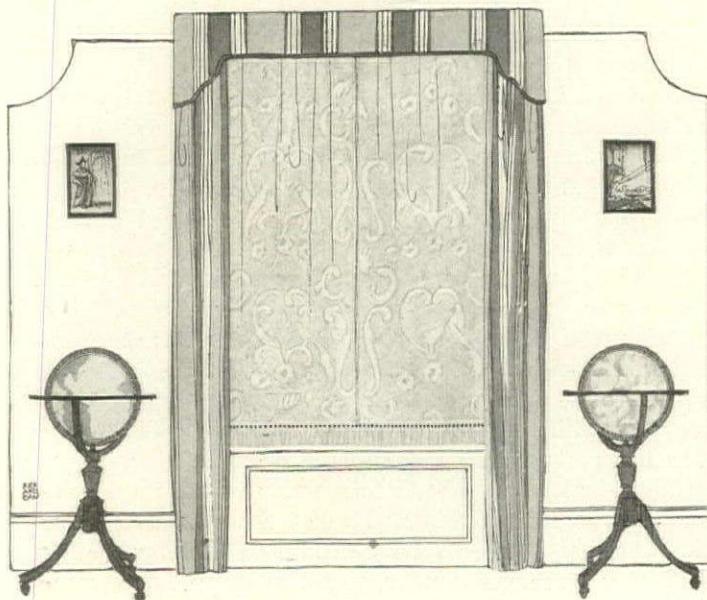
If the lines and trim of a window are decorative and pleasing, it is inadvisable to hide them behind heavy draperies. The graceful, arched windows above are simply curtained with one layer of rather coarse net, hung inside the trim. This affords just enough protection without obstructing the view.

In a country house dining room a window may serve as background for a low sideboard. In this case no overhangings should be used, sufficient protection being afforded by a curtain of coarse cream colored net with a border patterned after Italian filet lace. Coarse fringe in the same shade adds a finishing touch.

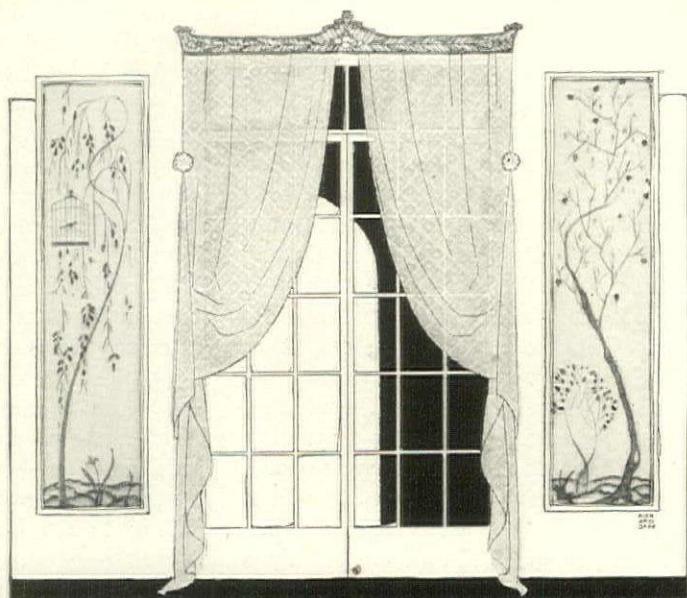


SHEER CURTAINS FOR THE COUNTRY HOUSE

Shown by courtesy of the Quaker Lace Company



Sometimes it is desirable to conceal the outside view. A net curtain in an all-over design accomplishes this, at the same time allowing sufficient light to filter through. It is more transparent than a closely woven material and yet insures the same amount of privacy. The hangings are of striped taffeta.



In the country house morning room above the French windows have only one set of hangings of cream colored lace patterned all over in a fine geometric design. These may be looped back during the day. The simplicity of this window treatment accents the ornamental gilt cornice and Chinoiserie panels that are so decorative.

A LITTLE PORTFOLIO OF GOOD INTERIORS



The Little Portfolio shows six views of a farmhouse at Indian Hill, Ill., furnished in a manner suitable to the atmosphere of such a residence. The living room has an early American paper in yellow and gray, a black carpet with gray roses, couches in red and gray check

In the dining room the whiteness of the paneled walls is relieved by curtains of brown linen edged with blue woolen fringe and topped by valances in blue needlework with a design in gay colorings. The table and chairs are made from old models. Miss Gheen, Inc., decorators





The simplicity of the furnishing is characteristic of a farmhouse. There has been no effort to make it other than it is. The result is an atmosphere of peace and ample comfort. That is the air of this guest room, with its Jacobean four-poster, and its glazed chintz dressing table



Another view of the dining room shows the Duncan Phyfe sideboard which set the note for the rest of the furnishings. In one corner is an old walnut cupboard with glass doors. The chandelier is of crystal, the side lights of silver. Neutral carpeting gives the room a quiet foundation



The master's bedroom has gay curtains and one wing chair in an old-fashioned chintz of foxglove pattern. Another winged chair is covered with green frieze. The bed is an early American piece in maple. The bureau and its mirror and side chairs are suitable companions for the bed.



Another master bedroom has old-fashioned rag carpeting on the floor, and a wall paper of moss roses and lilacs. The bed and the bedside table, the bureaus and the chairs are all early American pieces. Scrim curtains with ruffled edges and bow tie-backs are perfect accompaniments for the furniture.

NEW ENGLAND IN GEORGIA

*A Study in Transplanted
Architecture*

ONE often wonders why the casual American critic is so prone to lament the absence of an American architecture, to bewail the fact that we have added nothing original to the art of building. Visiting foreigners are much more lenient with us. W. L. George only recently has sung a paean in praise of our sky-scrappers (a typical and beautiful American word) and many other world citizens grant us rather inspired achievements in monumental or civic building.

But my plea is for a few wreaths to be laid at the feet of the delightful things we have done—and not too entirely in the past—with domestic architecture. In spite of the infancy of our civilization we are precocious enough in architectural traditions to put forward a fairly sound claim to having created distinctive and charming styles of dwellings that are quite American notwithstanding admittedly derived influence.

It is too obvious to state that at this comparatively late date in human evolution any art or science must be to a great extent derivative. The tepee of the aboriginal and the log cabin, which were the a, b, c's in building of the earliest native and imported Americans, might conceivably have been translated by some imaginative super-designer into lasting architectural forms. But failing that, we have more conservatively, if not so originally, succeeded in assembling several architectural contributions over whose merits we need not be too downcast.

If architecture, as has been said, mutely and accurately spells the history of a locality, so too does it set forth the character and tendencies of a people. "Show me what a man builds and I'll tell you what he is." We have set up vivid historical documents in the form of our Colonial architecture—original variations of age old themes which speak clearly and with a very native tang of a not too uncivilized and not too sophisticated America.

Are our critics like the man who couldn't find the forest for the trees? To refute them our early American dwellings stand on the Atlantic seaboard in at least three defined types—Georgian England, out of Greece undoubtedly—but attaining a personal and descriptive distinction that could not come of slavish borrowing. Put any fine example of New England Colonial, Dutch Colonial or Southern Colonial in a typical English setting and see what aliens they are—hear the eagle screech, and with what a Yankee accent! These three types while often lacking the classical perfection of some of the beautiful Georgian architecture of Virginia, Maryland and Charleston (which was generally the work of English architects) have, perhaps through the "defaults de ses qualités" a freshness and individuality that no mere adaptation attains. They have the beauty and suitability of the



The square columns, steep roof and free-hanging balcony are distinctive, near-New England features of this house at Newman

This old house at Clinton repeats in its entrance portico and window above the door a beauty found in Colonial Salem houses

A street in Clinton is lined with trees in the New England fashion, and the branches are festooned with clusters of purple wistaria



indigenous, are characteristic outgrowths of the soil.

But I started out not to wave the Star Spangled Banner for sycophantic critics but to give evidence of how one of our native variations has kept its distinct qualities, positively flaunts its ancestry and personality while making itself at home at the other end of the continent.

It is so far a cry from New England to Georgia, that, architecturally one would say never the twain shall meet. But, should you chance, some spring morning, on a little town called Clinton on the high road from Macon to the old capitol of Georgia, Milledgeville,—should you turn down the narrow elm lined road where wistaria hangs purple festoons from tree to tree and lilacs blow their sweetness from every fence corner, while the cool sun of April dapples the prim white houses with faint tree shadows—should you look twice at the simple, graceful houses in their composed settings, you would forget the exotic red soil, condone the dilapidation and say convincingly, "New England."

Clinton was settled the last part of the 18th Century by some enterprising New Englanders who came to make and sell cotton gins in Georgia. They transplanted to their new settlement just as much as was humanly possible of the atmosphere of the homes they had left behind. Their dwellings have the fineness, the restrained beauty and charming severity of the best New England designers and as these migrants prospered they put delicate furniture against the panelled walls or polychrome wall-papers of their "parlors", they planted their prim gardens with old New England flowers and kept white their picket fence boundaries—recreated a bit of New England here in the far South.

One gets here a breath of a cooler clime, a fainter fragrance than that pervading the surrounding country with its almost too colorful richness—red of soil, blue of sky, deep lush green of vegetation. These vignettes of New England set against the overgrown Southern background, have the wistful beauty of the stray vebenas one sometimes sees blown from some old fashioned garden to perpetuate themselves in a forest clearing—out of place but with a subtler challenge for all that, a more individual appeal than when hemmed behind white gates or clustered around Grandmother's conch-shell borders.

There are occasional examples elsewhere in Georgia, though none so perfect as Clinton, of the New Englander's carrying with him to a distant home what he loved best and what most vividly expressed him in his architectural traditions. Somehow in setting up his home he has always managed to make clear for "prying historians of today," the unmistakable qualities of the Puritan builder—the serious restrained outlook on the "carefully ordered days of this uncertain life", the ascetic dignity, the poise and precision. A sampler from one of these old houses preserves some of the flavor of his philosophy. Its simple burden is this:

"Seize, Mortals, seize the present hour,
Improve each Moment as it flies;
Life's a short Summer, Man a Flower,
He dies, alas how soon he dies."

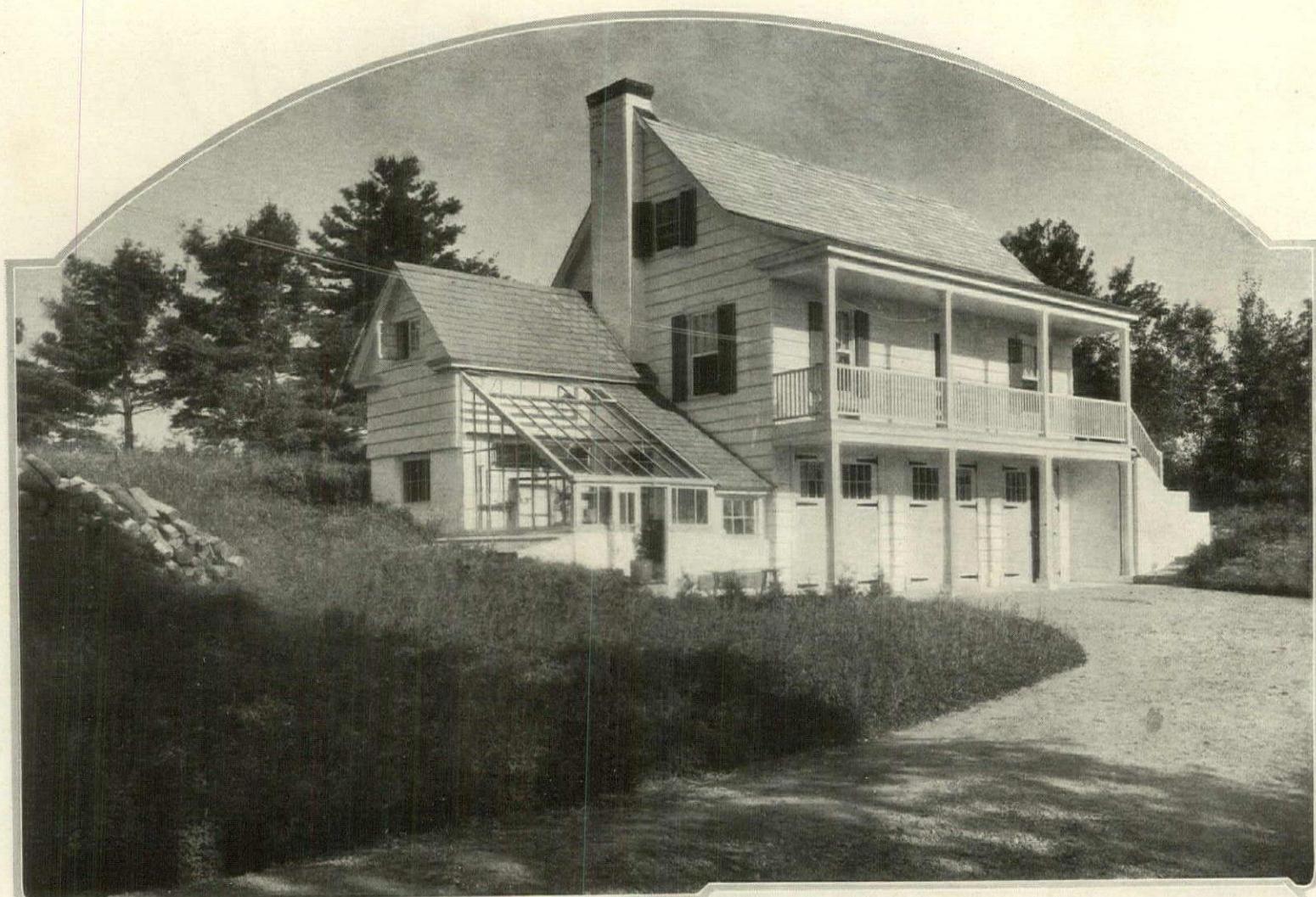


It is thought that the same architect built both this and the house shown opposite. Both have the steep New England roof



This house in Clinton is interesting for its two story porches of super-imposed orders, delicate cornice and steps of old millstones





Healy

The problem of a hillside garage was solved, on the country place of George J. Dyer, Norfolk, Ct., by excavating a bank. The car floor is on the level of the road; above are servants' and chauffeur's quarters and in the corner is a small greenhouse. Arthur Nash, architect



Gillies



The owner's desire to have a garage erected on a piece of land opposite his own house without marring the landscape was accomplished by putting the entrance in the rear and finishing the front to resemble a bungalow. It is the property of Thomas Skinner, Northampton, Mass. Murphy & Dana, architects

CONVENIENT GARAGES OF ARCHITECTURAL MERIT

In the New England Colonial farmhouse one often finds that the passage from the house to the barn is built as an arcaded series of sheds. In the home of Francis Boardman, Riverdale, N. Y., this old-fashioned device was used for the garage attached to the house. Dwight James Baum, architect



The fireplace, with its chimney piece and overmantel, is invariably the focal point of a room. Consequently, one should select the design according to the types and purposes of the room. The living room in the home of W. Perry Cur-

tis, at New Haven, Ct., is paneled and furnished after the Colonial taste and the chimney piece and paneled overmantel are in harmony with the fine collection of early American furniture. Charles E. Cutler, architect

I F Y O U A R E G O I N G T O B U I L D

*Consider the Fireplace and Its Contribution to the Comfort
and Beauty of the Rooms in that New House*

MARY FANTON ROBERTS

BUILDING a house is a romantic adventure. As we grow in architectural grace, it may also become an educational enterprise. In time, quite likely, chatty sentences embracing "Doric detail", "Palladian influence", "Colonial variation", will fall trippingly from our lips. Gradually the difference between concrete and cement will become established in our reluctant minds. We will learn to turn coldly away from cast iron (it must be wrought); eventually we will read a blue print as lightly as though it were a best seller, and check up a specification as easily as a bill from the milliner's. To our homeless neighbors we will speak of hollow tile, expanded metal lath, of trim, of valves, of classic hoods, airily, yet as to one having authority.

By and by, we learn to support this weight of knowledge with quiet grace, eventually it slips into a useful background, and then we awaken to the real romance of building a house, with the realization of all the wonder mere windows and doors have added to civilization—in fact, to what extent they are civilization. And the fascinating importance of the fireplace is born in upon us.

Early in the development of home architec-

ture, the fireplace became the center of decorative interest. In time it was ornamented from ceiling to hearth, richly carved pillars supported its lintel, the chimney breast of the French fireplaces carried the finest examples of Grisaille and Camieau; swags in polychrome or white circled the fireplace. Then it was interpolated into famous furniture periods, settles and great couches were placed in front of it, and in Colonial and Jacobean times the opening for the actual fire was so broad, that seats were built in the chimney sides. Stone and brass were finely and fantastically developed for fireplace fittings, tiles were brought from southern countries for the hearth and the fireplace became the pet of the domestic architect.

The fireplace has been no mere home-building detail, not just an opportunity for comfortable evenings in the winter time. It has helped make history. It has brought romance into architecture, just as the casement window did centuries ago, and as the garden gate did later.

The first fireplaces were built of stone in the center of the room, in fact the central hearth is still found in the teepees of our North Ameri-

can Indians. The only way in which the smoke was carried off in those early days was through a hole in the roof, through crevices about the windows and through open doors. Chaucer was troubled by smoke at some feminine occasion, and noted complainingly, "Full sooty was her bower, and eek hir hall, in which she eet full many a scendre meal". But the central hearth with all its inconveniences did bring warmth into the house and furnished opportunity for cooking indoors, and at night the masters and their henchmen and their dogs clustered about it to sleep. But civilization moved and at last smoke turrets were introduced into the roofs and louvers came into existence so that smoke could escape without letting in rain and wind.

A little later the movable brazier arrived and was definitely more comfortable than the fixed hearth in those enormous huge halls.

Gradually a little imagination crept into the question of heating great palaces, and the fireplace was shifted back against a wall, sometimes to the corner of the room. There were no chimneys, to be sure, but tall hoods were introduced that projected over the hearth, and sloped back to the wall at the roof, the smoke



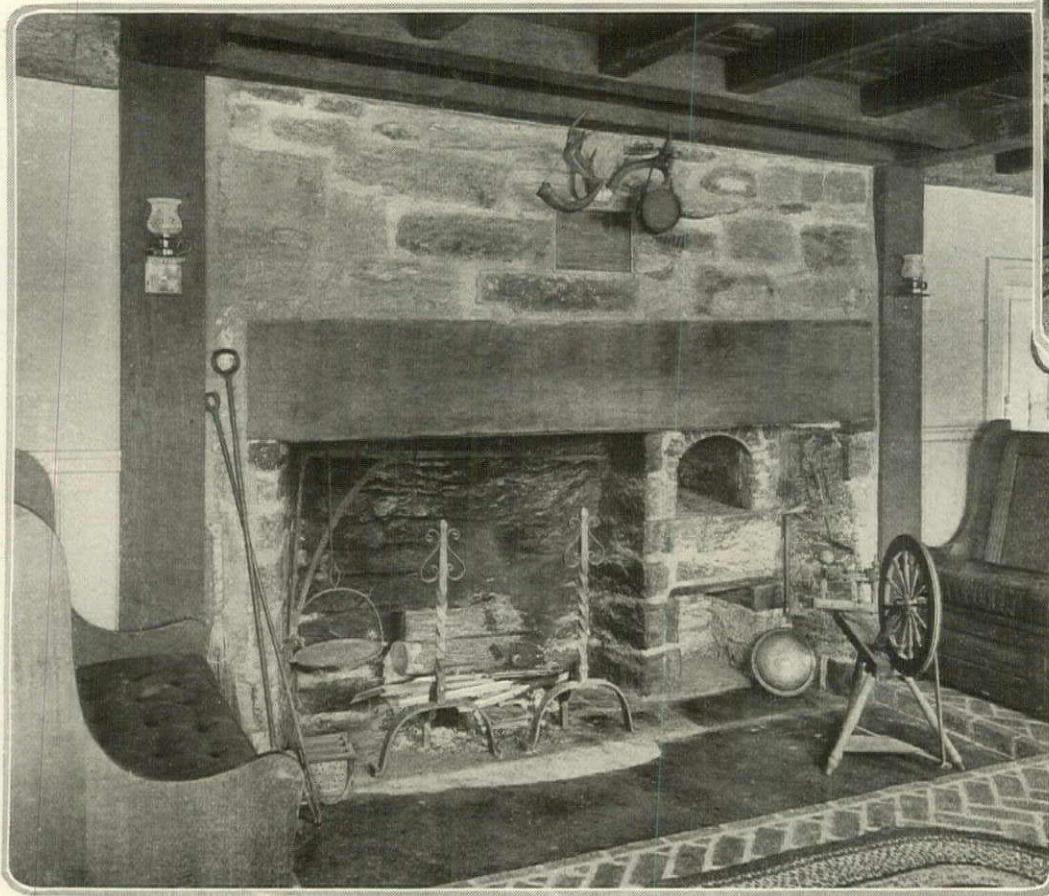
The supporting stone columns, carved wood mantelshelf and fireback in herringbone pattern make this a distinguished fireplace. Walker & Gillette, architects



A room of such handsome proportions as that above is fittingly enhanced by a late 17th Century Italian Baroque fireplace. Walker & Gillette, architects

(Below) In a remodeled farmhouse one may well preserve the sturdy old fireplaces. This was done in the home of Webb W. Wilks at New Canaan, Ct.

An authentic Colonial design, in the home of Lawrence M. Keeler, Whitinsville, Mass., is usual for the wide opening of the fireplace. Joseph D. Leland, architect



escaping through a hole in the roof, directly over the top of the hood. These hoods were very beautifully proportioned and seemed to be an integral part of the great coved stone ceiling through which they passed at a vast height. They are still to be found in some of the old English Chapter houses. The hearth projecting out in the room from the wall, with a metal hood, sloping back to a chimney, is much in vogue today in England, especially in those charming smaller English homes designed by Raymond Unwin and Barrie Parker. The idea being that no heat can be lost up the chimneys.



An unusual fireplace, found in the New York City home of Clayton Sedgwick Cooper, consists of a black plaster chimney breast with a bronze insert. Dwight James Baum, architect

The Tudor atmosphere is crystalized in the stone surrounds and paneling of this fireplace in the home of Leland H. Ross, Madison, N. J. F. G. Behr and O. B. Smith, architects

Carved wood decorations in the manner of Grinling Gibbons surround the overmantel panel in one of the rooms of the home of Leland H. Ross at Madison, N. J.

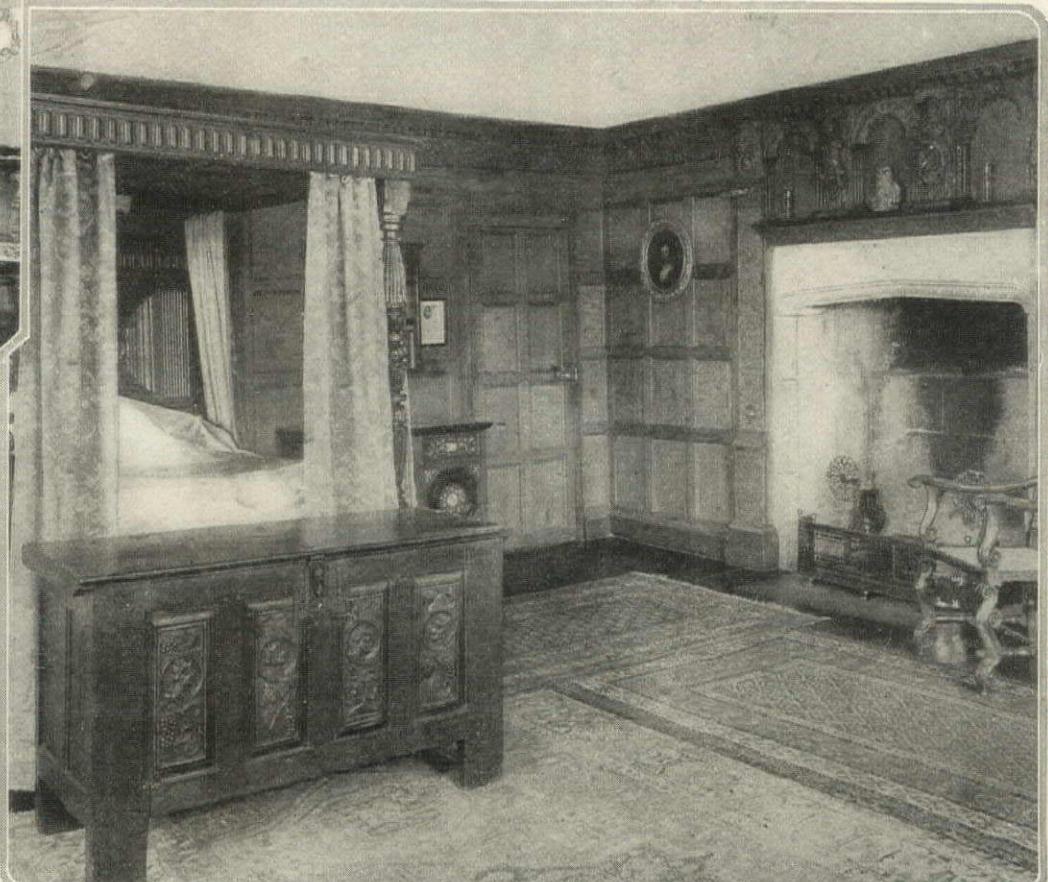
The Elizabethan paneling and furniture in this bedroom of an English country house are fittingly accompanied by a high stone fireplace. Richardson & Gill, decorators

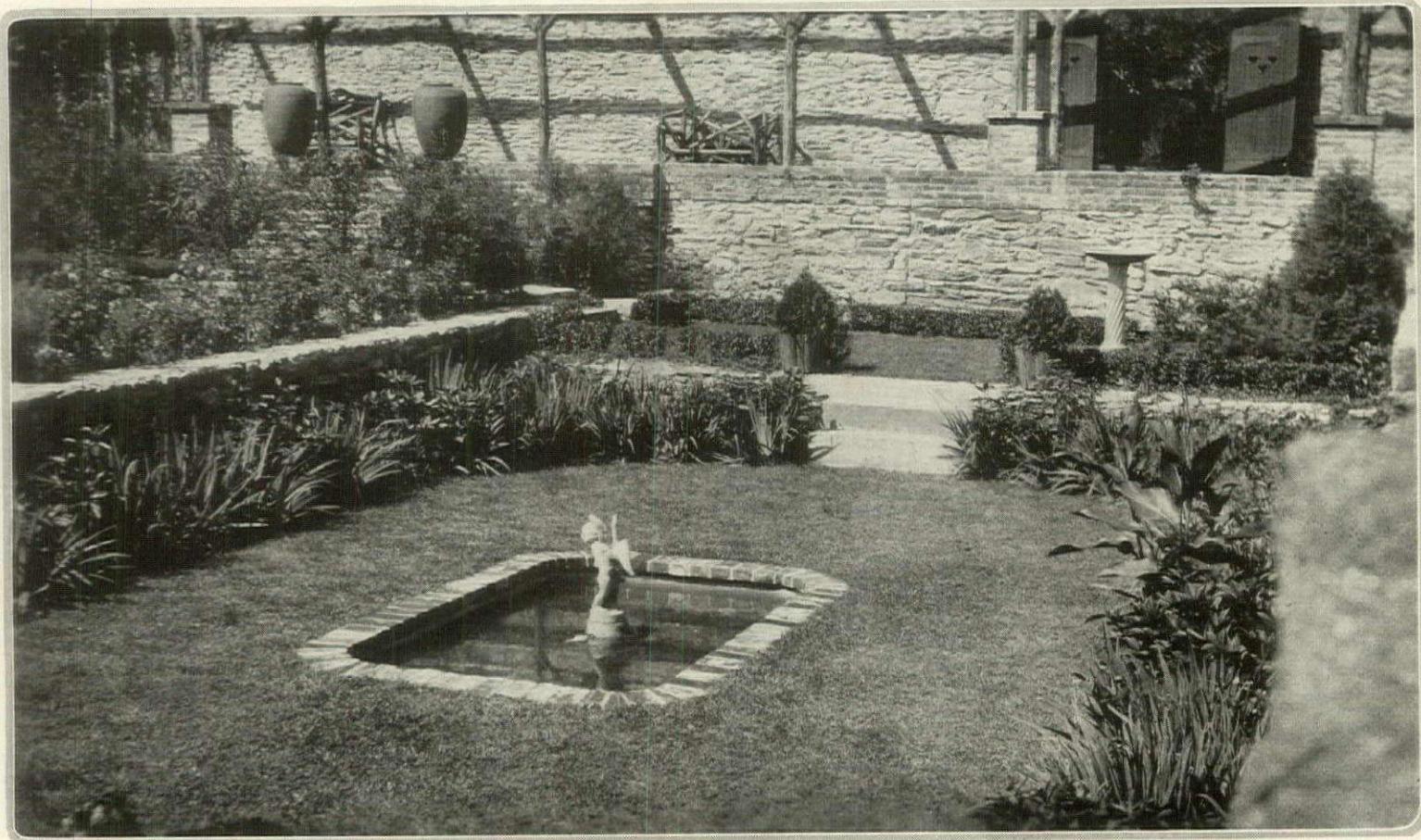


Some magnificent fireplaces were built with these hoods in old English houses, but the finest of them could not equal the hooded hearths still to be found in France, at Langeais, Blois and other chateaux in the Valley of the Loire.

Although the beginning of the use of recessed chimneys carrying the hearth back in the wall, was really a development of the 15th Century, they were not entirely unknown in the 12th Century. When drawn back in the wall in this fashion, they were nearly always of stone with a stone lintel and stone pillars at the sides. When a large enough stone

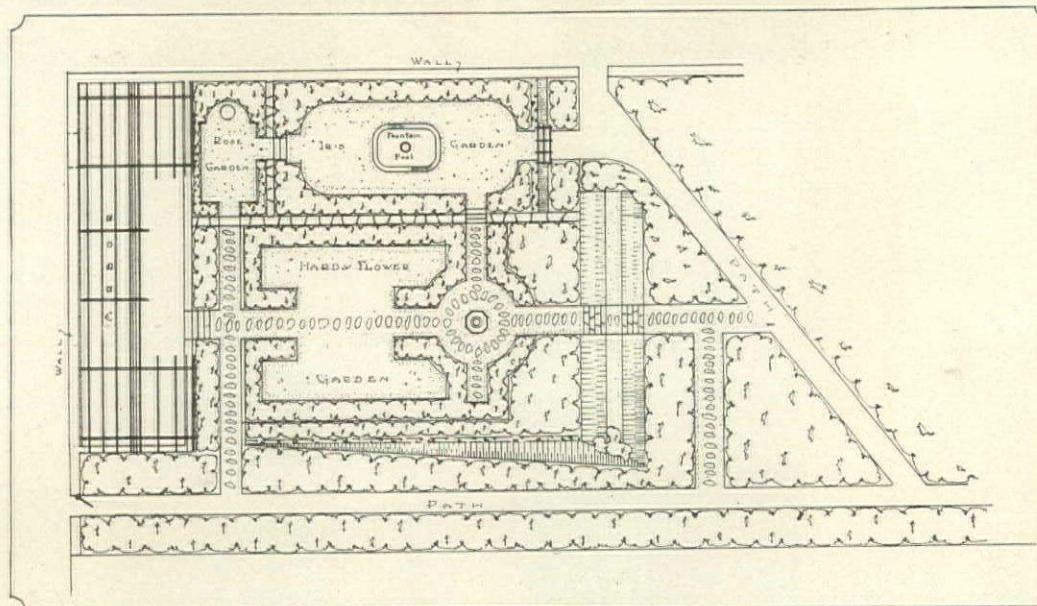
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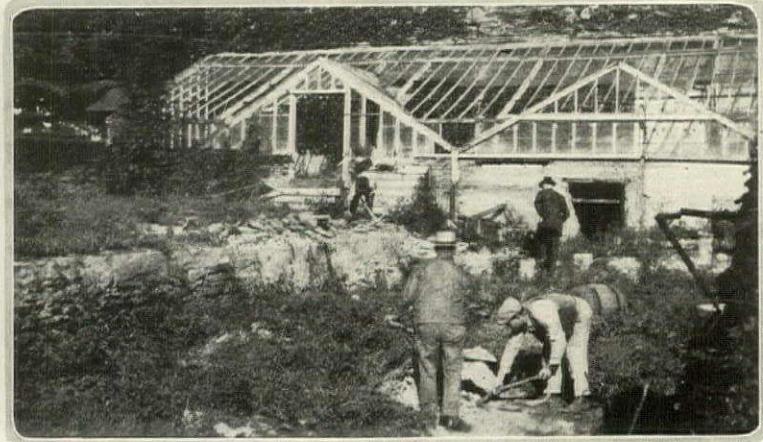
Eight months after the greenhouse was moved, the garden was finished. This view of the iris garden is taken from the same spot as the picture below

The plan shows how the greenhouse walls enclose the garden. Its floor levels made possible the various interesting garden divisions. Morse & Morse, landscape architects



On another place a ramshackle farmer's cottage was removed and the stone used for steps, and to wall in a little garden of shade-loving plants and ferns. Rhododendrons, mountain laurel and other broad-leaved evergreens give it background

This photograph of the Lavino garden was taken before the razing of the greenhouse had been completed. Fresh soil was placed in the terraces and the garden planted according to the plan shown. It was finished in eight months



GARDENS IN OLD FOUNDATION WALLS

The Foundations of Old Razed Out-Buildings Often Form the Best Sort of Garden Background for a Country Place

NORMAN K. MORSE

In the course of remodeling old houses and the grounds near them, we often encounter old foundations which must be removed or else utilized so that they will blend with the new order of things. It frequently causes a pang of regret to tear down these old bits of masonry—sometimes nicely covered with moss and creepers—and sometimes with little wild flowers growing in the scant soil of the crevices. The possibilities of beautifying and using them as an asset to the grounds is always well worth considering. It is wonderful to see how attractive they can be made with a little cleaning up and some changes here and there.

In one instance, on the place of Mrs. E. G. Lavino, Rydal, Pa.—where a greenhouse had been moved, the foundations were in just the right position for a very interesting garden built on the various levels of the old greenhouse floors, one level being connected to the next by rough masonry steps, each terrace handled individually but with relation to the whole scheme. The greenhouse had been protected on the north by a high wall. This was allowed to remain, all other walls were razed to the surface of the

ground at the various levels. The old cement floors were removed and deep beds of new rich soil were made for the shrubbery and flowers.

The upper terrace, about 16' x 50', is shaded by an arbor of rough red cedar. The floor of this level is covered with large irregular slabs of flat stones, set so that the grass can grow between the joints. Steps lead from this terrace down to the level which was originally the main house. This space is 30' x 55' and here ornamental shrubs and dwarf evergreens form a background for a simple arrangement of flower beds for the old garden favorites. A large, ivy-covered sun dial forms the central feature, stepping stones circle around it and at right angles to the garden, lead to another set of rough steps descending

to the iris garden. This has a small rectangular pool 5' x 8', surrounded by a grass panel with a border bed of iris and peonies, forming the background. One of the old greenhouse walls enclosing the iris garden was made of rough field stones and crevices have been made in the wall in which a number of the alpine plants were placed. These little plants spread so quickly that it will be only a short time before they almost cover the stones. The collection of plants, selected so that their time of bloom would give color and foliage effects all through the flower season, insures an interesting and ever changing variety.

The whole scheme of this garden was suggested by the position and levels of the foundations and it is surely more attractive in the interest of its unique outlines than it would have been with the walls torn down and the ground leveled at considerable expense in order to have a comparatively unattractive formal garden.

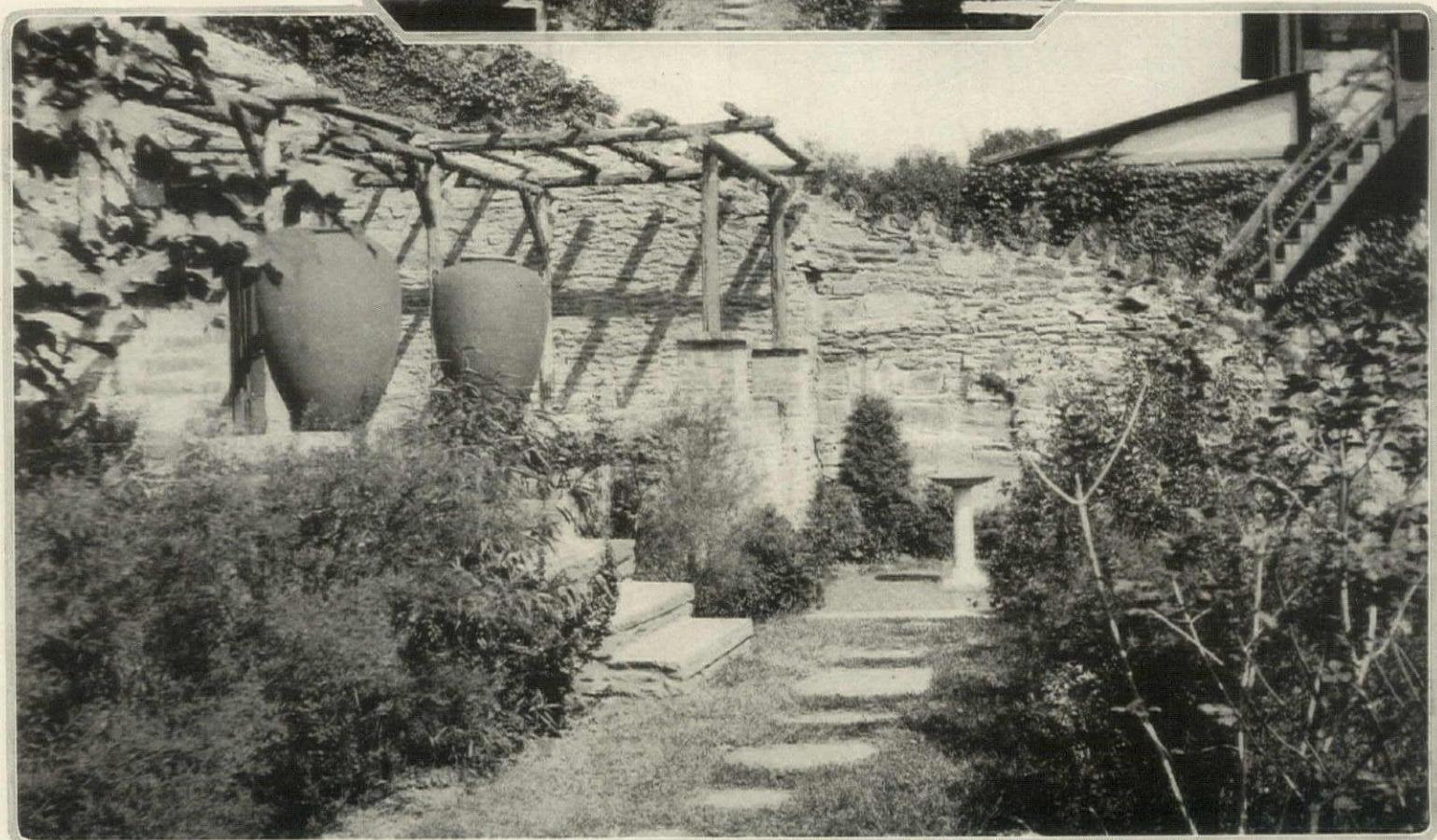
An interesting and quite different development was the treatment of the foundation of a farmer's cottage which had been

(Continued on page 88)

From the upper terrace of the Lavino garden one commands the lower terrace and the path that leads down to the iris garden



This garden, on the place of Mrs. E. G. Lavino, Rydal, Pa., was built on the varying levels of the foundations of an old greenhouse



CREAM AND APPLE GREEN FOR THE COTTAGE

A Simple Summer Arrangement of Color For Five Small Rooms

WEYMER MILLS

THE HALL

Walls: Cream.

Woodwork: A bluish apple green.

Floor Covering: A cream and green linoleum in large squares to imitate marble.

In front of the hat-rack a hook rug with an arrangement of quaint, soft colored flowers or a portrait of some farm pet, perhaps a horse or dog.

Furniture: An early American style hat-rack in shape of a lyre. This can be painted cream and stenciled with gold and green ivy leaves.

A simple hall table with spindle legs decorated to match the hat-rack.

On either side of the table a Windsor chair—a copy of an early English or American model painted the bluish apple green of the woodwork.

The chairs should have flat cushioned seats covered with old American glazed chintz in which a sealing-wax red tone predominates. The baluster rail can be painted this same red and any hall pictures, old prints suggested, should have red frames to carry out the effect.

THE LIVING ROOM

Walls: Cream.

Woodwork: A bluish apple green, with more blue than the hall.

Chimney Piece: Simple Georgian design in wood. The fireplace tiled with copies of 18th Century Dutch tiles, yellow birds on blue branches suggested.

Over the chimney piece: An old portrait in which pink and red predominate.

On the chimney piece: Blue and white dolphin candlesticks and other ornaments of the same glass.

Window Curtains: Chintz blinds or shades of a pattern of pink and white roses on a green ground.

Under-curtains: Heavily pleated green tarleton, a variety commonly known as mosquito net.

Furniture: A large circular maple table, a settee, a reading chair, a sewing chair and several occasional chairs and tables—the same wood suggested.

Floor Covering: Pale green Japan matting.

In such a room the lamp shades can be made of pale green paper bound with apple green and for any chair covering a pink, white, and apple green chintz should be used. White pottery urns holding white and mauve garden flowers would be effective as table decorations.

THE DINING ROOM

Walls: Cream.

Woodwork: Cream.

Floor Covering: Stained apple green and varnished.

Furniture: Table and chairs, any copies of pleasing 18th Century models painted white. The seat cushions of heavy cream colored china silk.

Curtains: Curtains in such a room should be heavy white linen or cotton bound with a cream silk braid. A pleated valance would be effective. The dining room windows should open upon a flowering garden.

The table ware should be coarse cream colored pottery if a white table cloth is used. The centre piece, a cream vase holding white flowers. The glasses and any glass table ornaments, of apple green Venetian glass.

A LARGE BEDROOM

Walls: Apple green.

Woodwork: Cream.

Floor Covering: Cream Japan matting.

Window Curtains: Pink and white striped chintz or pink and white checked gingham.

Furniture: Painted furniture of cream white and pink, copies of Sheraton shapes suggested.

The pictures in such a room should be soft 18th Century water colors of flowers or modern reproductions of the same. Cream frames would be effective; each picture hanging from a pink silk cord the color of the pink in the chintz.

For rugs, large rag rugs in shades of pink and green are suggested.

A SMALL BEDROOM

Walls: Cream.

Woodwork: Cream.

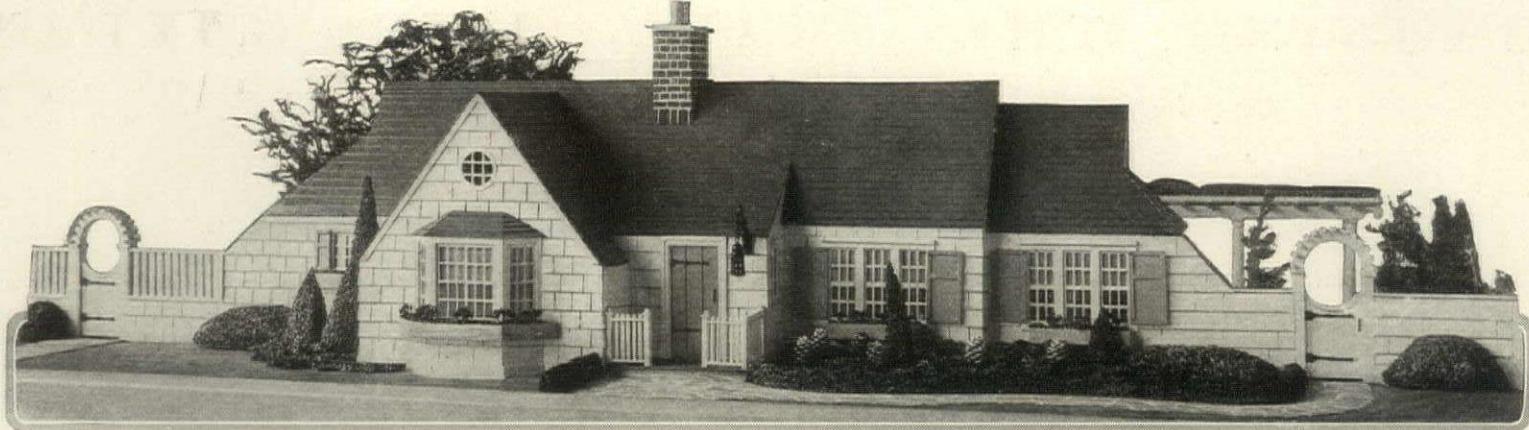
Floor Covering: Apple green velvet carpet with cream border one yard wide.

Window Curtains: Cream linen chintz with design of mauve flowers and foliage.

Furniture: Painted furniture of pale mauve with decorations of

deep purple grapes and green grape leaves. Victorian walnut pieces, obtainable at any second-hand shop, are suggested for repainting.

The pictures in such a room should be two or three amusing samplers or pieces of Victorian needlework, birds or flowers. Apple green frames would be effective, each picture hanging from a cream silk cord.



A solution for the small house problem may be found in the house erected with standardized materials on a plan that will permit of several different exteriors. The model shows the "Salem Cottage" design

The architects estimate that the Salem Cottage design can be executed for \$15,000. This figure includes shades, screens, decorations and lighting fixtures. Grading and landscaping are additional

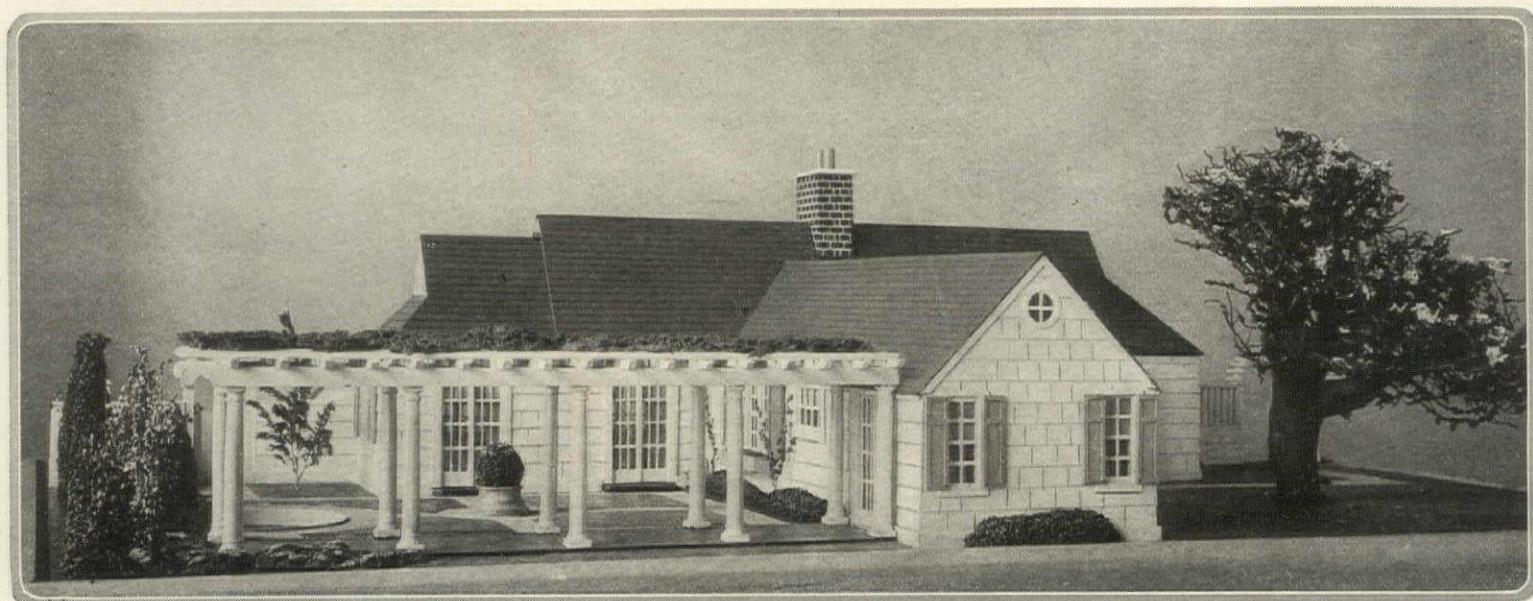
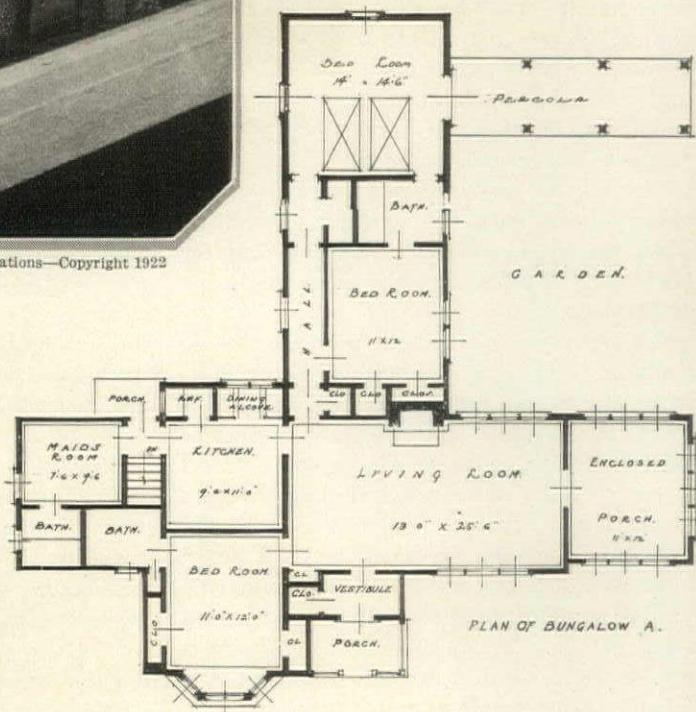
Plans and Elevations—Copyright 1922

A STANDARDIZED SMALL HOUSE

*The Model Shows a
"Salem Cottage"*

The minimum plot size required for such a house is 75' front by 100' deep. From the view shown below we can see the pergola enclosing the third side of the garden. The rear wing houses two bedrooms and a bath with a connecting corridor

Six other exterior designs can be built on this or an alternate plan, including English, Colonial brick and Italian. The family's bed chambers, living room and porch all face the garden. Designed and built by the Patterson King Corporation



PLANNING THE SMALL CITY GARDEN

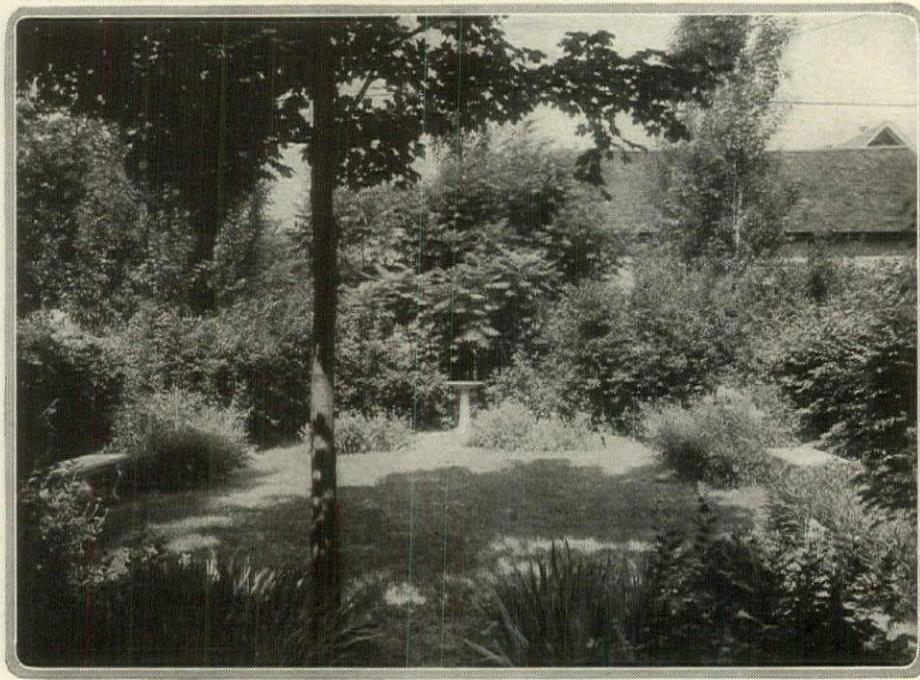
Careful Selection of Material and Due Thought for Its Arrangement Will Accomplish Much Even in Small Spaces

CHARLES S. LE SURE

AFTER a strenuous day in the mart of a busy city, the atmosphere of a simple landscape garden of foliage and flower is soothing to mind and body. Perhaps it is just a tiny garden of twenty-five or thirty feet breadth, but even so, we know that some of the most interesting bits of landscape planting, real jewels of the art, are to be found in crowded cities. However small the area, it is possible to create a true garden home with a little study and observation and sincere application to the problem. And what fun it is to plan the garden, select the plant materials and do the planting! There is a wealth of happiness in learning to compose foliage and flower color, but the greater happiness comes when the garden is complete. Then the home owner is richly rewarded for his sincere efforts to create a living landscape of his own.

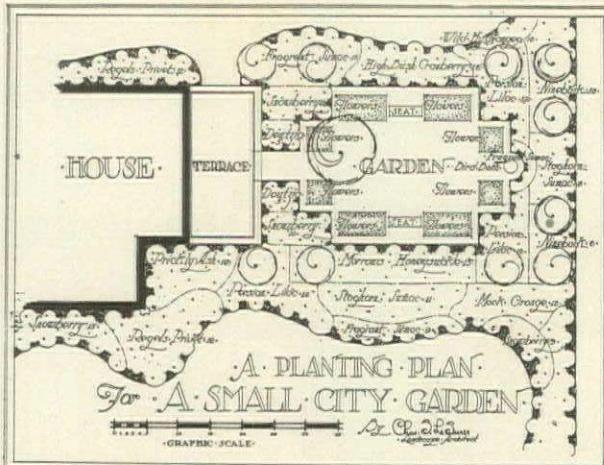
No area is so small that it may not include a simple, pleasing arrangement of hardy flowering shrubs and flowers accented with a few small trees. With a little pleasant reading of good landscape books, which are to be found in every library nowadays, and close attention to magazines devoted to such topics, the city dweller will soon gain a small education in the principles of landscape gardening, so that he will be enabled to plan and plant his own small garden. It can be done if the desire is present, for after all it is no more difficult than learning to play golf or run a new auto, and all of us take such pastimes as a matter of course. It is just a matter of reading and then application of the principles. Reading of a dozen books, and most of these are interesting, will make the principles plain, and then by observing carefully drawn plans and noting their chief characteristics, any earnest student can create garden pictures. One man has said that the reason more people do not plant their grounds right is because they do not try. Even if the owner desires to employ the services of a professional landscape architect, he could do better work if the owner had a fair knowledge of the principles he employs in the work.

Many of our cities would appear far more attractive if more people would get the spirit of modern landscape planting. The writer is familiar with hundreds of



Unsightly objects may be screened from view and delightful privacy achieved by a simple arrangement of shrubs and flowers. The picture may not show it at a casual glance, but every bit of the planting was carefully thought out

residence streets and there is everywhere an apparent lack of knowledge of creative planting. In many cities, while the house architecture is good, it is to be noted that the planting is not at all in keeping with the lines of the house itself. We frequently see in the leading architectural magazines, pictures of the very best in house architecture, yet the effect is injured by the careless methods of planting. A small tree or shrubs improperly placed near the house will often ruin the picture from the artistic standpoint. Most of this carelessness is due to the lack of general education in gardening as an art, coupled with the fact that as yet the landscape profession is comparatively new and its members few in number. Those of us with a vision look forward to the



The available space for the planting, shown in its completion at the top of the page, was only 30' by 45', yet it shows perfect balance and considerable variety.

time when both the city and country will be a beautiful garden. The home owner who takes a real interest in his planting problem will hasten the day.

The garden illustrated here is typical of what may be accomplished on a very small area, this plot being about 30' in width and 45' in length. The primary object was to make a secluded, restful retreat, a private garden of simple design that would give pleasure to the household as well as shut out from view the unsightly buildings at the rear. How well this has been done, the picture indicates. Care was used in the selection and arrangement of plants to bring about simplicity and balance, and at the same time to show variety.

The center of the garden is left as a panel of lawn enclosed on three sides by the hedge of shrub foliage, which with the corner accents of pyramidal birches will completely shut out the rest of the unsightly view in another year. The maple tree in the foreground casts its shadow in an effective way to the lawn below, giving to the garden a rich appearance. The flowers are arranged in small panels in the lawn at the sides and ends, the white seats and bird bath serving admirably as accents without marring the simplicity of the whole composition. No shrubs were used which are not of proven worth in varied climatic conditions. In the corners with the birches are massed Persian lilacs, these being chosen because of their refinement in contrast to the coarser varieties. The Persian lilac, moreover, does not sprout at the base nor wait so long to present us with its wonderful flower clusters. Frequently it will bloom the same year it is planted, although the plants are very small. Among the other tried and true shrubs are the staghorn and fragrant sumac, Regel's privet, ninebark, mock orange and the snowberry.

In choosing the flowers, only tested varieties were used like the gaillardia, achillea, iris, phlox, Black-eyed Susan, platycodon and campanulas. These all furnish cut flowers over a fairly long period and look well in the beds. Rather than make a regular collection of individually attractive plants, it was the desire of both owner and gardener to arrive at an intimate garden enclosure, simple and pleasing in outline.

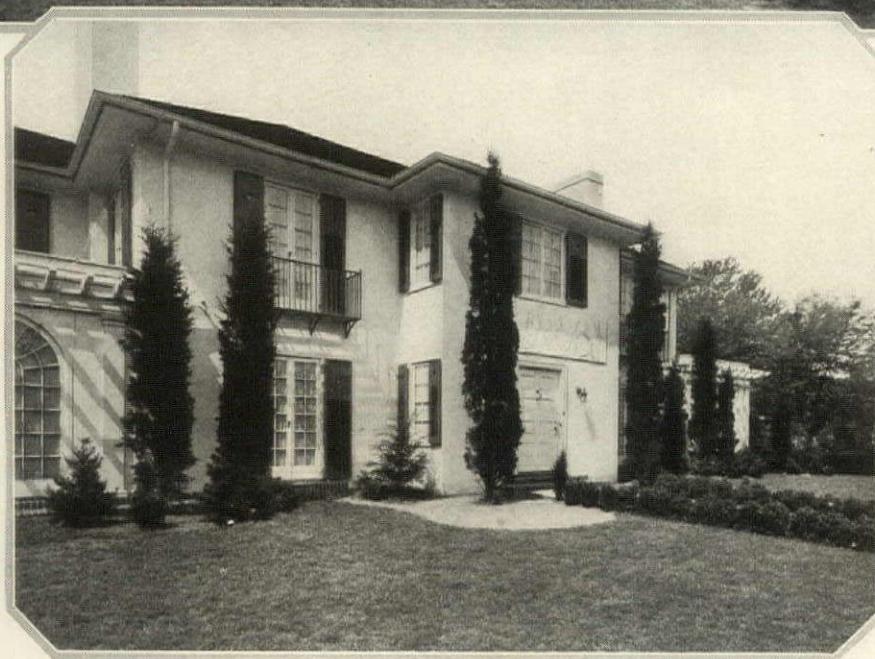


Gilles

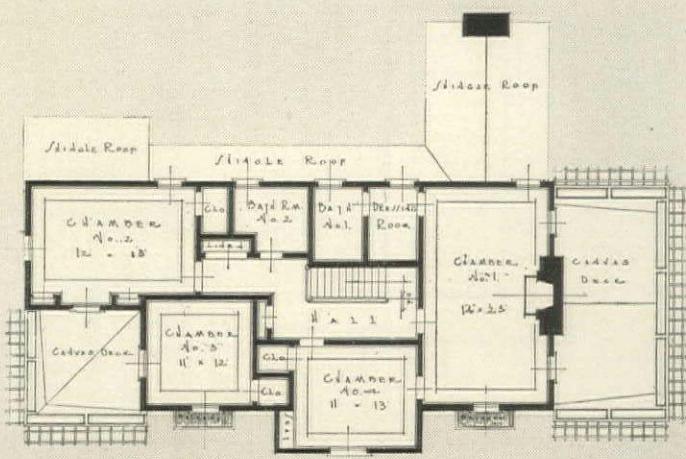
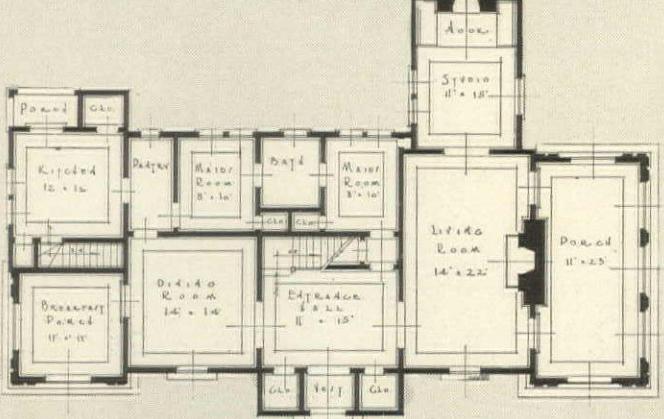
The home of Gene Buck, writer of song lyrics, at Great Neck, L. I., exemplifies the charm of Italian architecture of the simpler type. Patterson & King, architects

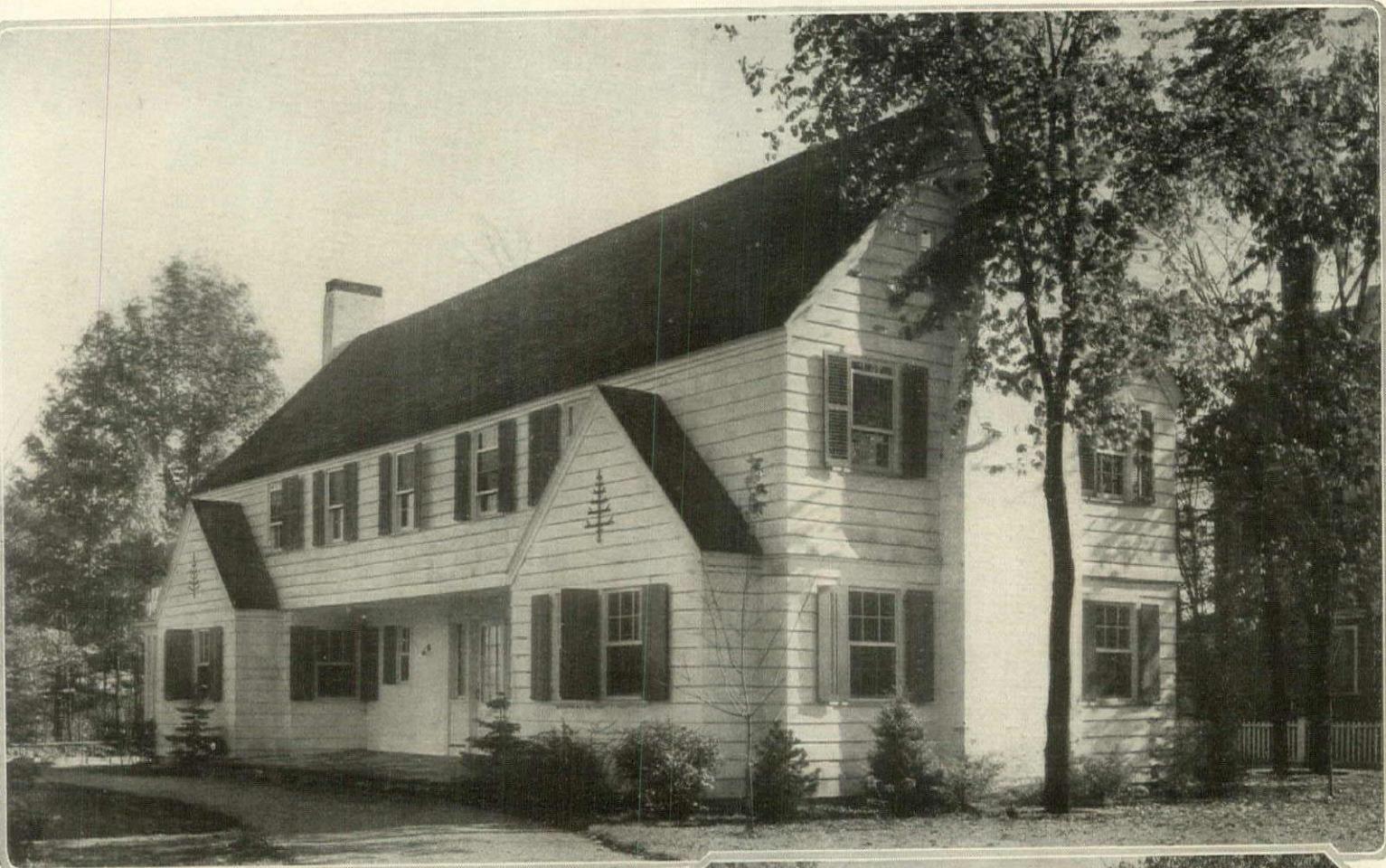
An interesting feature of the entrance door is a Grecian panel in bas-relief. The planting around the house is formal and especially suitable for its type of architecture

A GROUP of SIX HOUSES



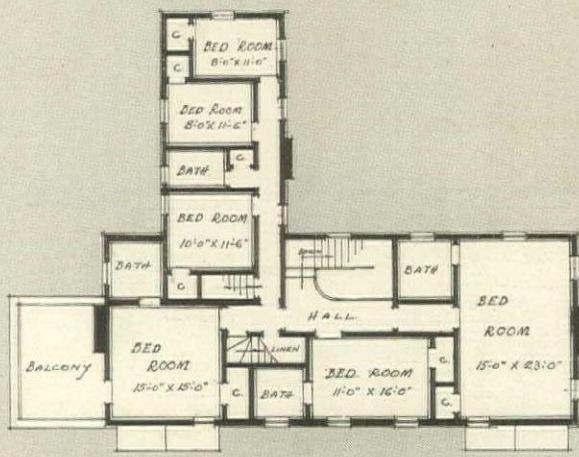
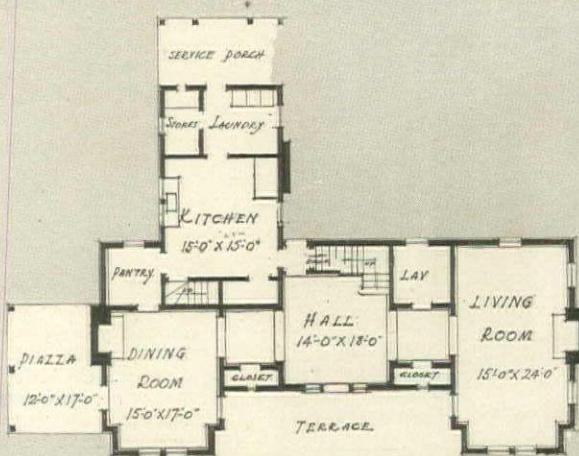
The first floor plan is unusually complete, and includes the maid's quarters. On the second floor are a master's suite with dressing room and bath and three guest rooms and bath





Weber

Projecting bays on the front façade of this house, at Saratoga Springs, N. Y., give added interest to the exterior and form pleasant features of the living and dining rooms. A recessed terrace and a piazza off the dining room provide more than the usual outdoor sitting space



A large central hall with shorter halls on either side provide an air of spaciousness to the first floor that is particularly desirable in a summer house. In fact, the entire arrangement of rooms is one that lends an air of comfort rather than suggesting studied economizing on space

To keep the direction of the building from being accentuated vertically, as the two chimney stacks suggest, the architect has placed a belt course over the first story windows. This is shadowed by a slight flare of the shingles. The colors of the house are suitable for a country site—white painted shingles, green blinds and a brown roof. Lewis E. Welsh was the architect

All the chambers are arranged with separate baths, a desirable provision in a country house designed for hospitality. In the attic is ample space for two more large rooms and baths. The corridor in the ell is lighted by two windows and a large stair window lights the middle corridor

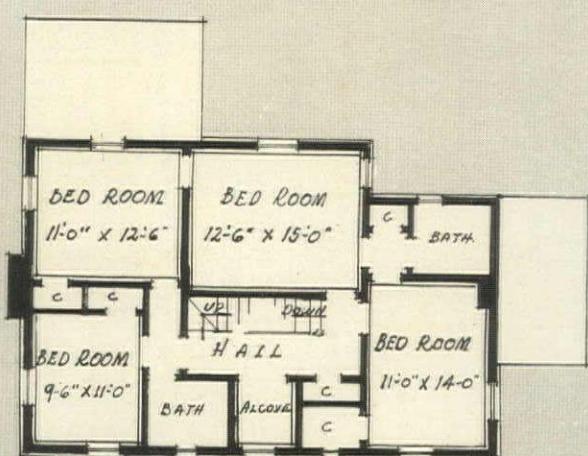
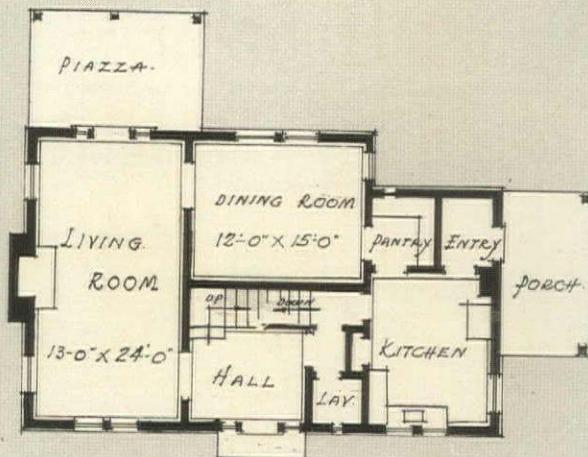


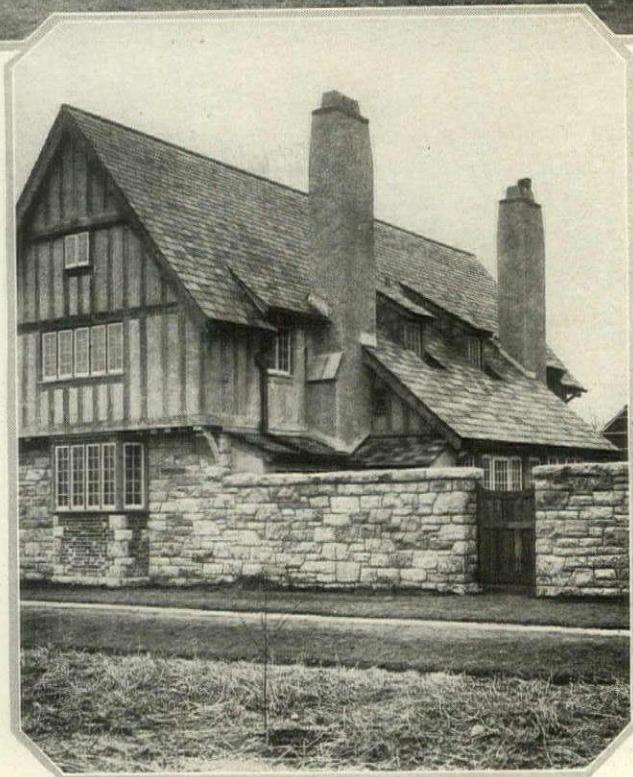
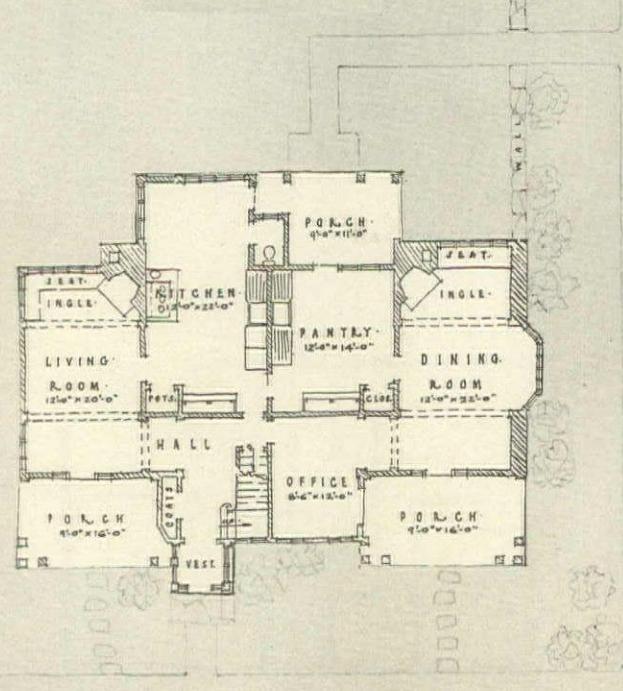
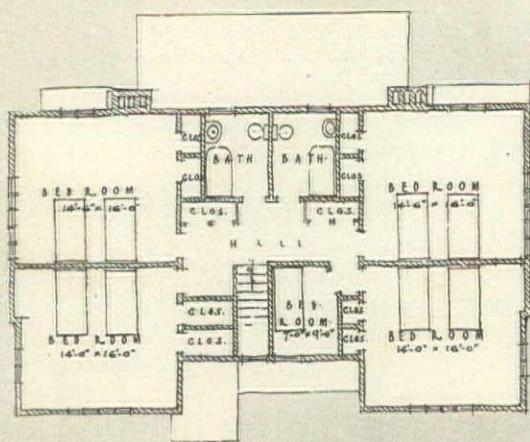
The earliest New England types furnished the suggestion for the projecting second story, adding considerable extra space to the second floor and giving a pleasant shadowing to this façade

This and the house shown opposite were designed as guest houses on a large estate near Saratoga Springs, N. Y. A view of twenty miles across country determined the location of the room in the rear. Steep roofs were adopted as a precaution against heavy snow, but the chance of freezing in winter prevented the use of leaders and gutters. Instead an eighteen inch curb, which runs around the foundation, takes care of the drip

The house was so designed that it could be adequately served with one maid. It would be suitable for a family of three living in the country or suburbs. There is a commendable compactness about its rooms downstairs. The dining room and living room command the view

The two main bedrooms are located on the view. All the chambers can be closed off from the hall and still be entered from each other. An alcove provides space for a writing desk. Two bedrooms, bath and storage closet are on the top floor. Lewis E. Welsh was the architect

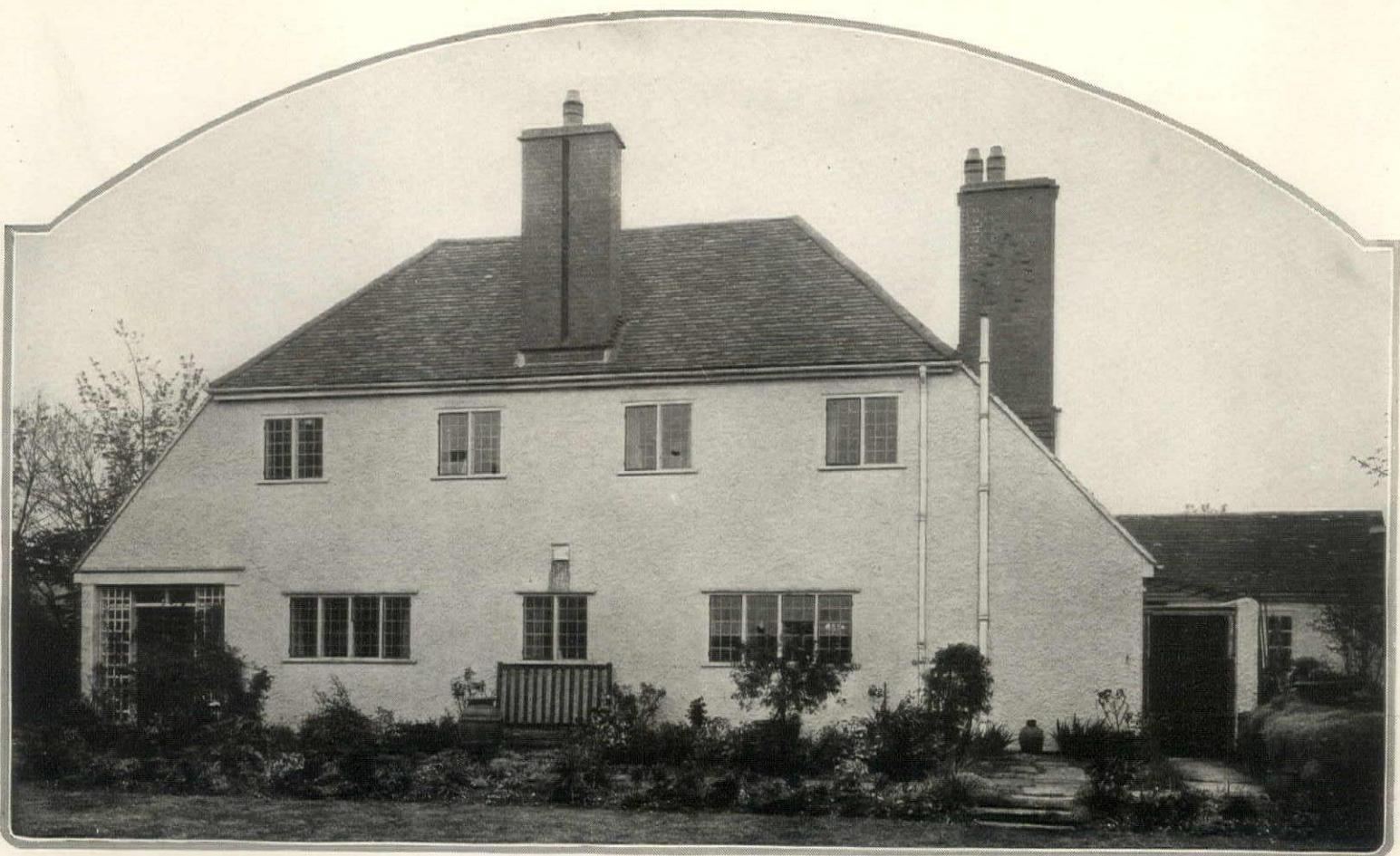




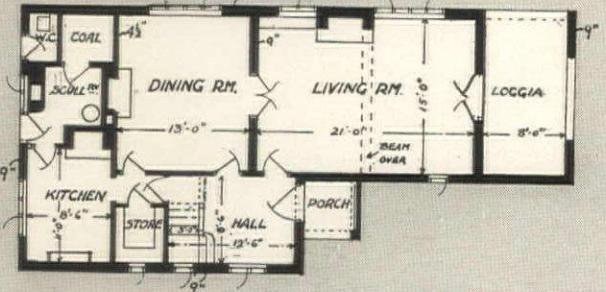
Half-timber is one of the authentic styles for English cottage architecture. When it is honestly built, it lends a structure a desirable semblance of age and an interesting wall pattern. It has been effectively employed in the building of this small house at Greenwich, Ct.

A feature of one of the façades is the style in which the first floor stone wall is continued on to enclose the rear garden. A bay window built on a brick and stone base stands under the overhang of the second story. The roof exhibits an inspiring sweep of multi-colored slate

This cottage was originally built for the occupancy of the owner whilst the large house on his estate was being erected. It now serves to house families of the gardener and chauffeur. It is so designed that the erection of simple partitions makes a comfortable two-family house. The plans as shown would require but little modification to make them suitable for a family of three or four. Ample service and porch space is provided. William F. Dominick, architect

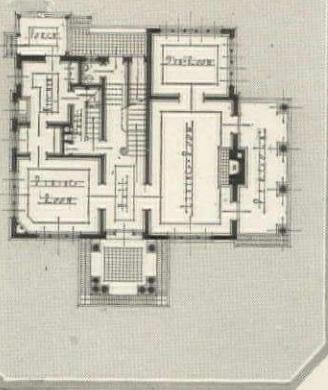
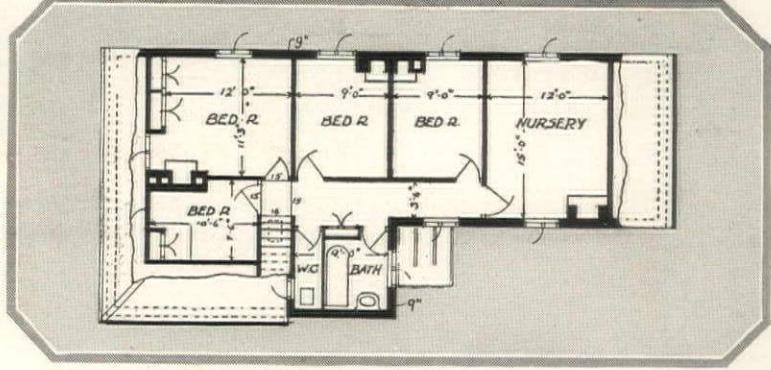


A small English house that could be readily adapted to the American countryside is the home of Robert Atkinson, architect, at Carshalton, Surrey. The walls are rough cast, washed a creamy white, broken by the leaded casements and relieved by the red brick chimney stacks. Thus the walls form a pleasant background to the garden. A flagstone walk runs in front of the house flanked on either side by flower beds

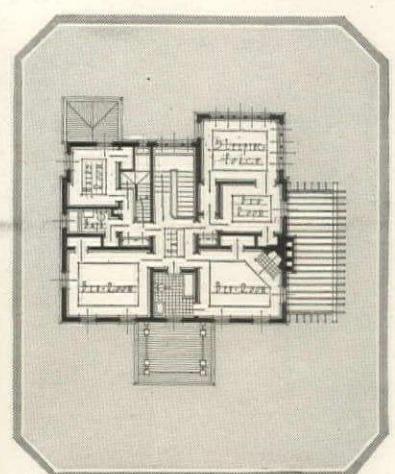


By keeping the hall down to a minimum, a great sense of space is given the interior. Wide doors between the first floor rooms make it one large apartment

The same economy of space is effected upstairs. There are four bedrooms, a nursery, and in characteristic English architectural fashion, a solitary bath



For the residence of Miss N. M. Tallev, Terre Haute, Ind., a modified Georgian style was used, executed in brick and with white trim. The house is pleasantly set behind trees

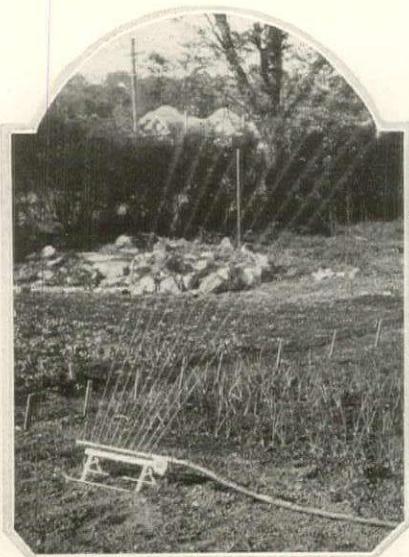


A typical balance is found in the plans of both upstairs and down. Upstairs are four chambers, two baths and a sleeping porch. Johnson, Miller & Miller were the architects

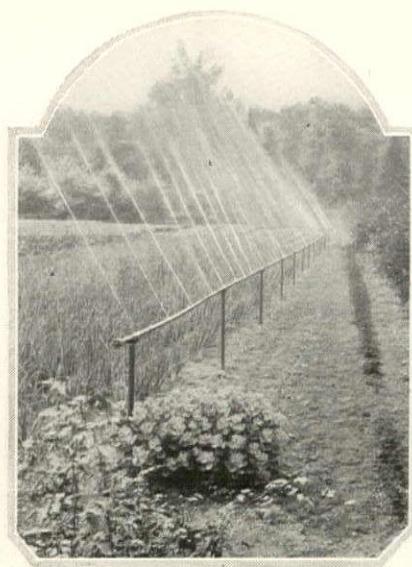
QUENCHING THE GARDEN'S THIRST

Modern Sprinkling Systems Take the Place of the Rain that Fails to Fall

E. I. FARRINGTON



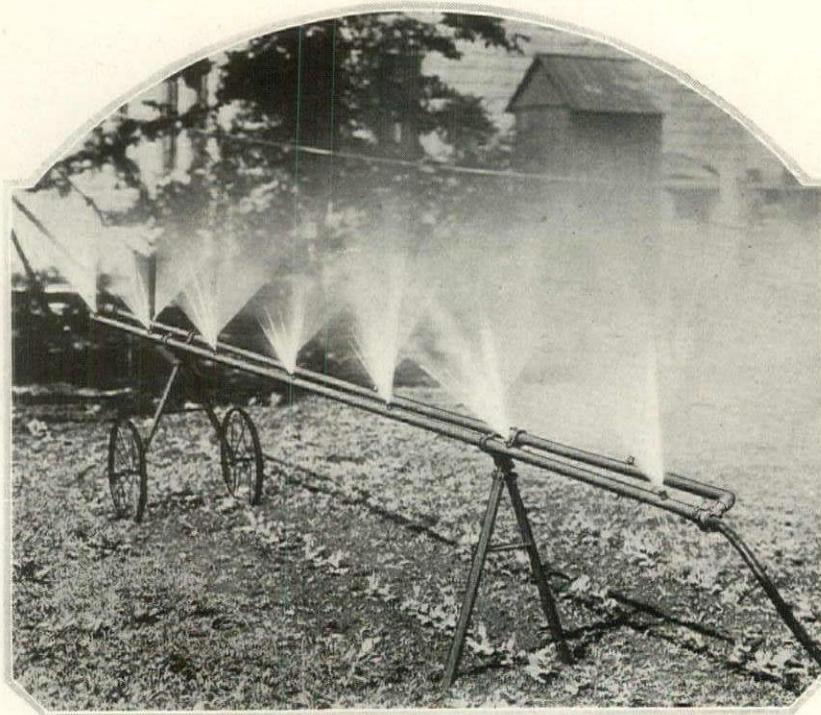
For smaller areas there are portable oscillating sprinklers that can be attached to a hose line. Courtesy Campbell Irrigation Co.



The nozzle line, especially adaptable to vegetable gardens, produces artificial rain when you want it. Courtesy Skinner Irrigation Co.

EVERY garden has a healthy thirst. Its very existence depends upon moisture in abundance. The average garden can worry through the average season with what moisture it gets from occasional rainfalls, especially if there is frequent cultivation so that evaporation does not rob the soil too fast. In times of drought, however—and such

The sprinkler at the right is adapted to watering quite large areas, yet with its flexible hose connection it is easily moved around the garden. Andrew Wilson, Inc.



times are inevitable in all but the most favored sections of the country—artificial watering must be resorted to in order to obtain anything like an average crop.

Irrigation, therefore, becomes crop insurance. Such insurance is worth while, but probably irrigation would not be much practiced in private gardens if it promised no more than that. In point of

Upright nozzle stand-pipes, connected underground, will water the vegetable garden with the minimum inconvenience. Courtesy John A. Brooks and Munn & Munz





Pipes laid underground and connected with concealed nozzles form an excellent system for lawns and open flower gardens. Courtesy John A. Brooks and Munn & Munz

fact it gives better vegetables and more of them, finer flowers and in greater numbers, a lawn that can be depended upon, and a longer season even in normal years.

Average crops are made better than the average by the use of water. The color and foliage of flowers no less than the flavor of vegetables are improved by it. There are plenty of statistics to prove that statement. But statistics are dry things at the best, and this is a wet article. Every garden maker who has made the experiment, though, knows that he can get far more celery, far better tomatoes and far more certain crops of cauliflower and Brussels sprouts if he has an ample supply of water at his command. He knows that growing quality lettuce in hot weather is almost impossible unless he can assuage its never-failing thirst. He has learned that plenty of water at transplanting time always makes for success, while reducing labor. He may not know, but it is a fact, that market gardeners often let the water run for hours on the ground where celery is to go, with results that are measured



(Left) A rotary, portable sprinkler that will cover evenly and perfectly a circle 75' in diameter. It is capable of many adjustments. Courtesy Ramapo Irrigation Co.

by dollars instead of dimes in the market.

The season is lengthened, because the use of water will ward off early fall frosts. Experience has shown this to be true. Garden makers equipped with an irrigation system are able to save their vegetables and flowers when their neighbors lacking this advantage lose them. In connection with a simple tile drainage system,

which makes the garden ready for cultivation very early in the spring, an irrigation system adds several weeks to the length of time when vegetables can be cropped. One other point in this connection is worth noting. Vegetables which are kept growing rapidly have better flavor than those which grow slowly, and as a rule are much better able to resist the attacks of insect pests and fungous diseases.

Irrigation to the average person means a ditch by which water can be distributed through the fields. This is a primitive type and can

(Continued on page 92)



The stand-pipe type can operate unobstructed in the midst of tall flowers. Courtesy W. G. Cornell Co.

T H E N E W S H I N G L E S

Show Metal, Wood and Composition Handled in Novel Fashions for Roofs and Walls

HENRY COMPTON

THE shingle does not stand still in these days of new fashions in building. It has a fascinating way with it, and bends and curves over roof and wall into a variety of new effects. It is sometimes colorful, often indestructible, and in shapes that take on the beauty most desired by architects and builders of imagination. There is not only a tile shingle today but a thatch shingle and metal and rubber shingles, and of composition shingles, usually fireproof, there is literally no end.

The older, more middle-aged shingles have already won their spurs in house-building—from the broad white pine, hand-rived variety down to the shingles with every rich tone of an autumn wood blended into a mellow, seductive surface. Among the composition shingles, the asbestos varieties loom large with their mysterious woodland hues and picturesque surfaces. While the Spanish rose-color, hand-made tiles still seem the essential covering of certain types of Spanish and Italian models, we import the shining emerald green tiles from China for some of our great summer palaces, and there are home lovers who will not build an Italian house without Italian tiles, or a California bungalow without tiles from California, if possible from the roof of a disintegrated old Mission building.

But these specialized roofs are not in the main the things we are looking for. There is a perfect whirlwind of home building sweeping over this country and the great mass of people who have decided to own a home are people who have saved money to put into this investment, people who want houses from six thousand dollars up to forty thousand. This group of home owners are not looking for elaborate and fantastic covering for their houses. They want the best modern roofing, weatherproof, as economical as is consistent with good building, appropriate to their architecture and durable.

BECAUSE of this very widespread demand for home building, roofing, interesting and practical, is developing along as many lines as there are varying types of architecture. A great variety of metal and composition shingles seem to be having their innings this season, and there are new developments in asbestos, asphalt, rubber and wood. Some shingles are purchased in exactly the tone that they will carry for years to come. Others are known to weather into tints quite different from the original surface; bright orange copper, for instance, will weather a frosty green like a Roman patine; certain shades of green slate will weather yellow and brown; asbestos frequently mellows from bright shades to the tints of a November woodland. And all this is known and understood; in purchasing shingles, all their temperamental ways are explained to the buyer. He is taken into the confidence of the manufacturers these days,

and so far as it is humanly in his power, the buyer is helped to understand all that the different roofing materials may accomplish, as well as their vagaries and lovely whimsicalities.

THE copper shingle was until a year ago a type of metal roofing practically unknown. We had seen, to be sure, magnificent copper roofs of frosty green in China and Japan, some of them at least five centuries old. These Oriental countries prized their copper roofs, and even when a temple was torn down, the copper roofing was saved for a new building venture. In Egypt, too, and in Assyria copper roofs furnished immunity from heat and dampness. But the copper shingle—that is a new development, and one of the most practical and economical that building industry has accomplished in this country. These shingles may be obtained in the natural, vivid orange tone which will weather to rich variegated green; or they may be obtained in warm tones that make jewel-like roofs, suited in variety to almost every building material. For instance, there is a blue, like the turquoise from India, and a green that is the shade of a vivid hue in a peacock's feather; there are olive greens and browns and yellow browns and brown reds. In fact, the whole gamut of reddish brown tones that frost brings to maple and oak are found in these copper shingles. And the color is not painted on, but inherent in the original surface. A velvety texture is given by the chemical treatment that also produces the color.

Until recently the laying of a copper roof was a costly operation, but since shingles have been substituted for the large copper sheets, the excessive cost of installation has been wiped out. It is well to remember that pure copper is practically indestructible, hence the initial cost is the only one. Also it is exceedingly light in weight, which means that the sub-roofing need not be so heavy nor so expensive as is sometimes deemed essential. Of course, with the copper shingles all flashings and fittings must be of copper, including copper nails; sometimes, as in the case of the flashings about the chimney and along the ridges, the copper is left to weather until it finally achieves the frosty green so jewel-like. Or it may be treated to match any of the colors of the roof. As a matter of fact, the use of copper flashings for every sort of roof is coming to be more and more regarded as a necessity in well-built houses.

The copper shingles are put in place over sheathing boards, which are laid tight without open joints. Under this, of course, is the customary coat of sheathing paper, which is a benefit to any roof. In assembling these shingles, they are interlocked in a manner which allows for the expansion and contraction of metal, yet they are weather-tight. The question of ventilation is also taken into consideration, as are moisture and wind.

Zinc shingles are another development of metal roofing which is encroaching upon the interest of all thoughtful builders. Zinc, like copper, has been used successfully in the past in the form of large sheets, but it is only recently that the interesting silver-gray zinc shingles have been put upon the market, and the new pre-oxidized zinc shingles have much the effect of silver maple or pale gray slate. Of course, these shingles can also be painted, but with the fashion just now for so much silver color, most builders prefer the gray surface.

The zinc shingles are also interlocking and weather-tight, and to prevent sweating of the roof, each shingle is designed to form a ventilating space between it and the roofing board on which it is laid. The exposed surface of this shingle is a perfectly plain square, and the oxidation gives this surface a feeling of depth and beauty. Naturally, with the zinc roofing, zinc leaders, gutters, valleys, flashings, etc., are used, and the zinc spouting, which has been so widely employed in European countries for a hundred years, is now coming into fashion here. These zinc fittings are distinctly picturesque and have an ornamental value, especially where they come in contact with brick, stone, or wooden walls. Although zinc roof and fittings are very practical and easily installed, they are definitely economical. They are practicable for public as well as domestic buildings.

ATAPERED shingle is one of the new developments in composition roofing. It is not only practical and durable, but years of scientific experiment have developed it into one of the most beautiful roofings now on the market. This shingle is made of pure asbestos fibre compressed with cement in water by hydraulic pressure, and colored with iron oxide. This process of compressing in water renders them color-fast, an objective greatly to be desired. They are also fireproof and weatherproof.

Because no two of these shingles are alike, a most attractive variation in a weathered effect is obtained for the finished roof. Not only is there irregularity of color, but the part of the shingle exposed is roughened so that the roof has the beauty of age from the start. These shingles are all tapered as are wooden shingles, and the edges are beveled. The color of the tapered shingle is rich and mellow, a warm silvery gray and a sort of rosy terra cotta. A beautiful effect is gained by the combining of these tones. These roofs are peculiarly interesting on houses finished with pale gray cement and a black trim.

BEAUTY and permanence are the two qualities that every home builder is seeking in selecting a roof. For many years it has been possible to have either a beautiful roof or a durable one, but the asbestos shingles are

(Continued on page 84)

MODERN MIXERS IN THE KITCHEN

The Electric and Hand Operated Rotary Devices Which Minimize Labor and Attain the Maximum of Results

ETHEL R. PEYSER

ARE you a culinary rotarian? Or do you still beat it by hand?

The Kitchen Rotary Club is becoming a real factor in culinary economics. By means of rotary motion the mixer, the stoner, the beater, etc., and the combinations of these have come to relieve the back, arm and hand, and where electrically driven cause no waste of time.

To begin with, the electric rotaries are somewhat like and unlike patent medicine advertisements — alike because they claim to do many things, and unlike because they can and do fulfill all their claims.

For example, they beat eggs; mix bread, dough, mayonnaise; stir cake batter, frostings, dressings; whip cream; mash potatoes; grind nuts, spices and meat; drive (some) ice cream freezers; turn the food chopper. Some have grinding and buffing wheels for sharpening cutlery and polishing silver. In fact, they are companions not idly to be cast aside.

*little electric
motor that fulfills
claims. Courtesy
Kraft*

This will especially appeal to the housewife, because many a good mayonnaise has been wasted by inefficient mixings by the mixer being called away suddenly, etc. Then, too, many a mayonnaise is never born at all be-

cause the housewife or the cook "hasn't the time today". Where the mixer is electrically driven, time is added unto the menage and while the mayonnaise is forming the cook is performing elsewhere.

Egg beating, cream whipping, batter beating—all these take time. Now with the electric machine the home can revel in soufflés and cake. It can buy coffee in the bean and grind it with no effort—here is a real epicurean saving. For coffee in the bean and grinding it at home save the volatile essences of the bean which give to perfect coffee the added aroma and full flavor. These machines grind cutlery and so can indirectly add finesse to a slice of meat.

As with mayonnaise mixing, these utilitarian investments take the guess-work out of cake, meringues, batters. Improper mixing is an immorality not easily cleansed from kitchens. Yet these instruments with perfection of mechanical agitation do the mixing with assurance and become real vice chasers.

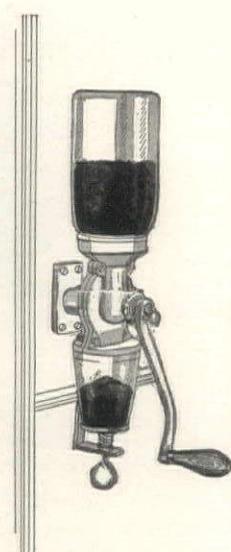
Imagine! (all things being right) you can be sure that success will come to your cakes, sauces, breads, rolls, pies, cookies, doughnuts, puddings, etc. Remember that lumpy cream sauce? Well, no more of that. Your sauces and your mashed vegetables will be lumpless.

Removing doubt removes nerve strain in a kitchen—and maybe the cook without nerve strain will be affable and a comforting dweller in your halls.

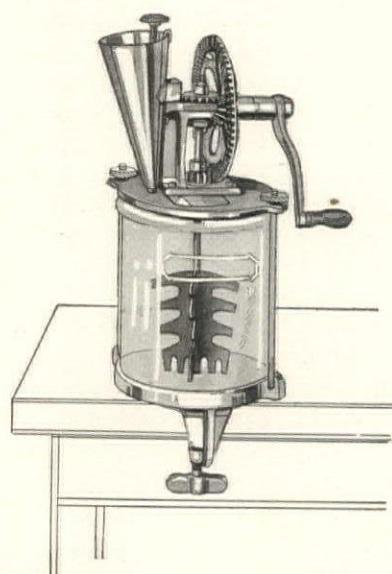
Among the best machines is one so made as effectively to chop food and meat, grind coffee, slice vegetables and fruit, etc., etc., and has with its attachments a hot-water and ice container to be used as a "bath" if stirring must needs be done in a cold or hot medium. Soup strainer and colander connection, ice cream freezer attachment; a meat slicer (a great comfort and saving of meat) are other features. This machine has an effective motor and three speeds. You may have never felt the need of these types of workers, but then you never knew the use of the radiogram until you used it.

Don't you hate to strain and persuade large quantities?

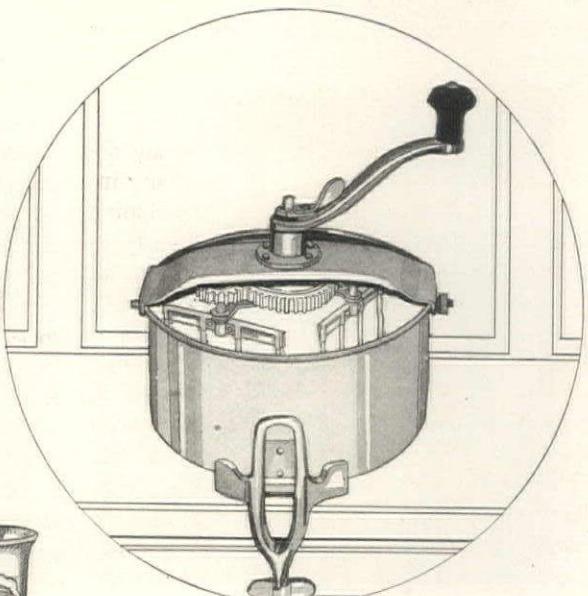
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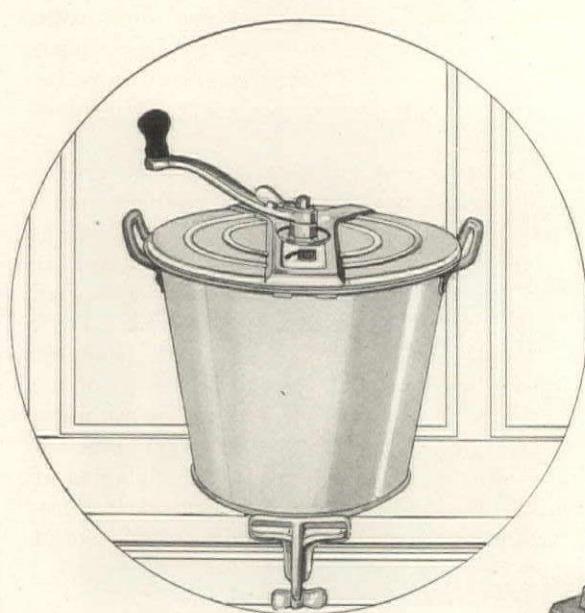
Home ground coffee with minimum effort is possible with this grinder. Landers, Frary & Clark



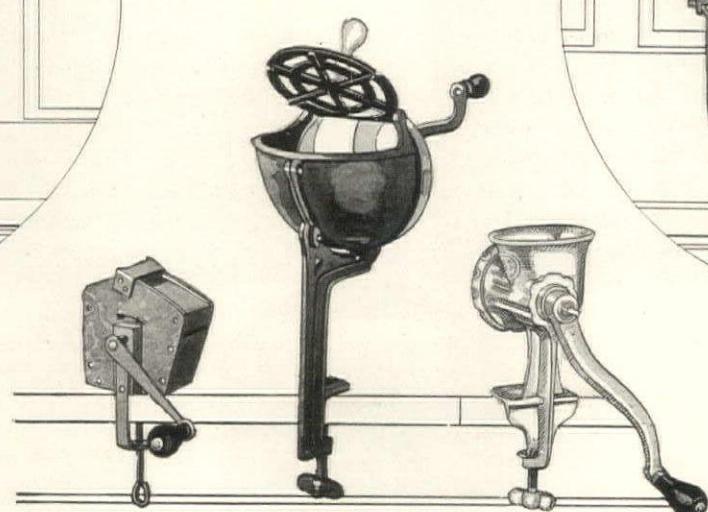
A mayonnaise mixer and cream whipper that specializes in quick results. Landers, Frary & Clark



The rotary cake mixer has geared paddles which insure even mixing of the batter. Landers, Frary & Clark



The modern bread mixer substitutes a crank and gears for the old-time arm motion. Landers, Frary & Clark



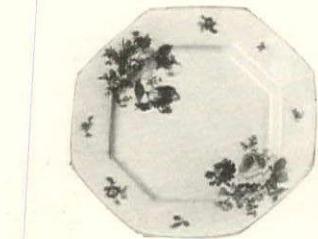
Left to right: knife cleaner, rotary fruit parer and meat chopper, all hand operated



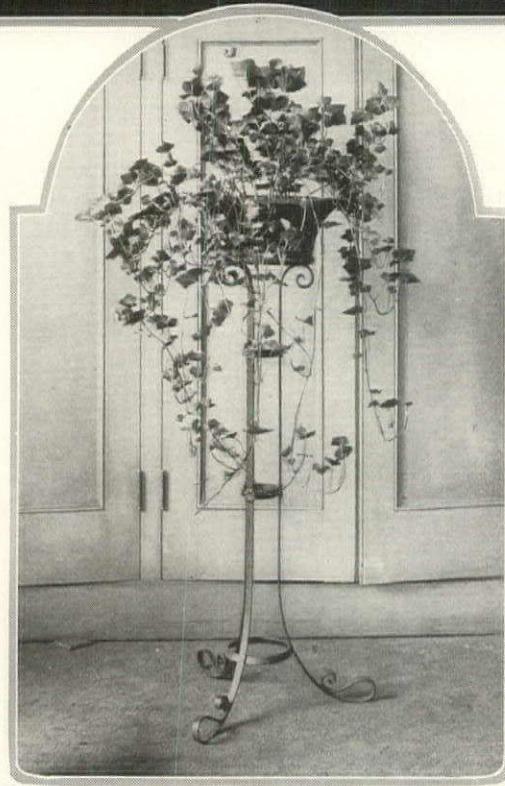
Suitable for a side table in the living room is this black glass flower bowl with a rim of white. 4½" high. \$3.75



English pheasant china has a brilliant bird and flowers in rose and green, with a black and yellow border. Teapot \$4.50, sugar bowl \$2.50, creamer \$1.65, jug \$1.85, cup and saucer \$1.02. Rattan tea tray, 20" across, \$2.30



Salad plates to accompany the bowl shown opposite come in cream colored pottery, flowers in mauve, rose and orange, with a blue band on the border



One of the new salad sets consists of an octagonal bowl and six plates. The bowl, 4½" high and 9" across and the plates 6". The set is priced at \$9.24



The music of ice in the pitcher is even more enjoyable when the pitcher has an unusual design. This one, 10½" high, is accompanied by six tumblers. \$5.94



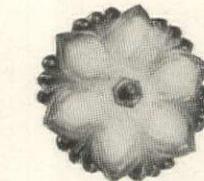
For the cottage table come an opaque yellow glass bowl, 5½" high, \$2.74. Candlesticks, 9", \$1.24 each



Iridescent pale green or yellow glass sherbet glass, 3" high, comes reasonably at \$.39



Tie-back rosettes, reproduced from a Colonial design, in crystal, blue opal, amethyst or topaz.



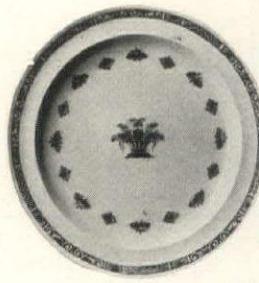
These Colonial tie-back rosettes are 4½" in diameter and are priced \$4.50 the pair



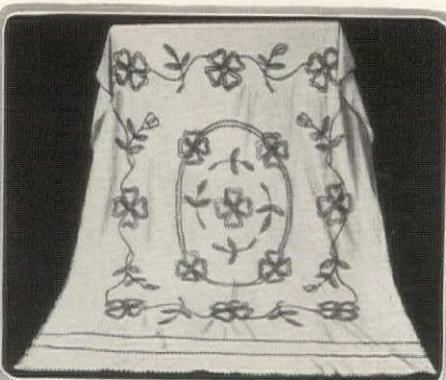
An English pheasant design dessert plate, 9" across, has a brilliant design in rose and soft green. \$95 each



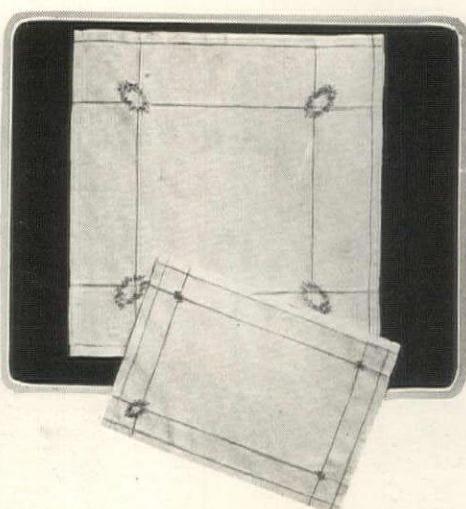
A lawn pillow of brown or black leather has handle and a pocket for a book or magazine. 14" long and 13" wide, \$8.50



Blue and white Wedgwood plates of simple designs, come in various convenient sizes: 8" in diameter, \$12 a dozen; 9", \$14; 10", \$16



Among the early American reproductions enjoying a vogue today are the candlewick bedspreads. They are of unbleached muslin tufted in rose, French blue, gold, lavender and all cream color. 72" x 100", \$7.94; 81" x 100", \$8.44; 90" x 100", \$8.94



A luncheon set, suitable for a country house breakfast or luncheon table, comes in natural colored linen with hand-drawn blue threads and wreaths of French knots in yellow, pink, blue and green. Cloth, 21" x 21", 4 doilies, 17" x 12", \$8.50. Complete with six doilies, \$10.75

The articles on these pages may be purchased through the House & Garden Shopping Service, 19 West 44th St., New York City

SEEN
in the
SHOPS

The country house can never have too many occasional tables. This octagonal design lends itself to a dozen uses. It comes in red lacquer, with figures in gold, black and blue. The top is 17" across, and the table stands 22" high. \$13.50

July

THE GARDENER'S CALENDAR

Seventh Month



"Happiness" is a canary yellow carnation flecked with pink. Chas. H. Totty



Do not let the beans and other vegetables get old and tough before picking



Hand cultivation close up to the rows is necessary for hundred per cent crops



Funkias are among the relatively few hardy perennials that will flourish in shade. They are commonly known as day lilies, white or lilac according to the variety

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
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I cal'late it's no more'n human nature to like to set down an' talk easy-like with yer friends, sayin' whatever pops into yer head so long as it's pleasant an' comes from yer heart. It sorter makes yer job in life happier to know that ev'ry now an' then, even if it's only once a month, ye can lean back an' be yourself, like, kinder holdin' out yer hand to a lot o' real folks an' speakin' straight to 'em without no fuss an' feathers.

An' so it gives a man pretty near a jolt when one day he faces the fac' what he ain't a-goin' to have no more o' them little talks—that he's goin' to leave the meetin'-place fer good an' drop out o' the lives o' whatever friends he may've made there. He's likely to feel kinder quiet, then, an' to find that sayin' good-bye ain't as easy as he figured it was goin' to be.

Still an' all I reckon that after he does go, he'll be able to look back an' remember how he enjoyed them visits while they lasted: they're somethin' he can't never forgit. An' if he can hope that mebbe some o' them that's listened to what he said has got fun out of it too—wa'nt, then he can leave 'em with cheerfuller smile an' a warmer hand-shake.

OLD DOC LEMMON

1. Sweet peas must not be allowed to become dry at the roots; heavy mulching is preferred to surface watering. When necessary the ground should be well soaked. Use a stick to determine the penetration of the water.



Dainty pink is the color of the new single chrysanthemum "Kitty Riches." Totty

2. Do not neglect the necessary pruning of the early flowering shrubs after they have finished flowering. Remove some o' the old shoots at the base, and reduce the number of the thin weak interior branches.

3. The potato shoots should be sprayed once more with arsenate of lead to destroy late hatching of the potato beetle. Early potato shoots should now be ready for use; dig them only in such quantities as you can use.

4. The main shoots on the dahlias should be reduced to three. Close and frequent cultivation will keep the shoots from increasing. The plants must be disbudded. Do this regularly if you want to have really high quality flowers.

5. Keep the cultivator working steadily. Deep and frequent cultivation will relieve to a great extent the necessity of artificial watering. Be sure to work the ground after each rain so as to conserve the natural moisture.

6. Do not fail to keep up sowings of those crops that require seeding, such as beans, corn, cucumbers, lettuces, etc. If the weather is dry and hot, water the drill thoroughly. This should be done before putting in the seed.

7. Set out some plants of the late plants of cabbage, cauliflower, kale, Brussels sprouts, celery, etc. Dig deep trenches for them, adding plenty of manure. Water the plants for several days or until they start to grow.



The well-known pink Columbia rose is now available in red. Chas. H. Totty Co.

9. The time the climbing roses should be looked over is after they have finished flowering. Some of the old woody shoots can now be removed at the base, and the lateral shoots can be reduced somewhat, improving their growth.

10. Why not sow cover crops on that waste land or in the orchard? This is the most economical means of soil restoration. Corn, rye, clover and beans are good for this purpose and make excellent summer cover crops.

11. Weeds! We must make war on them now. This is the time to kill all obnoxious growths as they are now in full development. Early morning is the best time to destroy them, afterwards raking them up in the evening.

12. If you have fruit trees it would be greatly to your advantage to start now to get acquainted with summer pruning. This is the accepted method with fruiting trees and it should be attended to at this time to prevent blight and should be sprayed with Bordeaux mixture.

13. Don't wait for blight to destroy your plants. If you start spraying melons, cucumbers, tomatoes, celeries and other soft plants are subject to blight and should be sprayed with Bordeaux mixture.

14. The last sowing of corn should be made at this time. Use both the very early and medium varieties. Plant several rows quite close together so that in late fall they can be protected, if necessary. This will increase the amount grown.

16. Rutabagas, beets and carrots for winter use should be sown now. Sow in the drills and thin out to the required distance. In dry weather look out for green flies, and if attacked, spray with tobacco solution.

17. After the fruiting period is over the cane fruits should be examined very carefully. First remove all the old fruiting canes and then tie the new canes in position. If care is taken, these will be your next year's producing canes.

18. This is an excellent time of year to look over the trees on your grounds. Any minor repairing necessary should be attended to. Paint all scars, remove all dead wood. Any trouble should be examined by an expert.

19. What about some fall peas in the garden? Don't think because you failed the first time that it is not practical. Use manure in the trench and for good results use the round type of pea such as New York Market.

20. Keep a sharp lookout for caterpillars of all kinds. All these pests are very destructive at this time of year, but there is little excuse for their damaging anything as they are easily destroyed. Most easily done with a torch.

23. What about next winter in the greenhouse? Now is the best time to start some of the vegetables for forcing. Cucumbers, tomatoes, mushrooms, New Zealand spinach, parsley, etc., give the best results.

24. Cool nights and hot days are mildew and blight breeders. If the leaves are infested, they should be picked off, and then the plants sprayed with a strong solution of copper sulphite of potassium. Good results will follow.

25. The planting season is again here. Evergreens of all types may be moved now. Be sure to use plenty of water in this work, and where possible, spray the foliage in the evening for the first few weeks. Good results will follow.

26. Cantaloupe plants should be fed with liquid manure. First make some holes around the hills so that the material will reach the roots, then lay boards under the fruit. This will assure you much better melons.

27. Carnations in the field must not be neglected. It is on the condition of these plants that the flower crop of next winter to a large extent depends. Cultivate the ground well and keep the plants pinched back.

30. Keep the runners removed on the strawberry bed. This is also an excellent time to set out new beds. If this is properly attended to, they should produce next season. Spray with Bordeaux if the leaves are blighted.

31. Some flowers for the greenhouse should be started now, such as stocks, calceolarias, cinerarias, calendulas, etc. There are but a few of the many flowers which can be started now for finishing in the greenhouse.

This Calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its suggestions should be suitable for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.

Here be shadows large and long;
Here be spaces meet for song;
Grant, O garden-god, that I,
Now that none profane is
nigh,
Now that mood and moment
please.—
Find the fair Pierides!

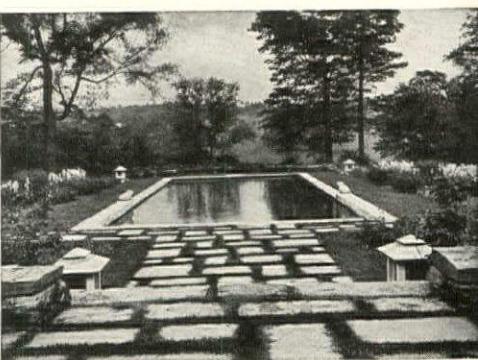
—AUSTIN DOBSON.



Fruit trees should be well sprayed as a precaution against insects and disease



Artificial watering is essential at some time during every summer. It should not be resorted to except when necessary, but done thoroughly when the time comes



Perfect balance of planting and accessories should characterize formal pools such as this one of C. A. Belin's, at Scranton, Pa. C. W. Leavitt, landscape architect

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When You Inherit a Brownstone House

(Continued from page 38)

originally dark and dismal doorway. Small rugs adroitly placed to reduce length are among the many little "things" which all help in the final result. Another bit of decorator's lore is made the most of in using, where possible, a balanced arrangement of furniture and ornaments, thus reducing to a minimum the "uneasiness" produced by lack of proportion.

Following the usual arrangement of these old houses, there is a reception room directly off the hall near the entrance door, with openings on two sides into the hall itself. Here again the most has been made of the existing floor plan. The chimney-piece once more recalls the Directoire, with ingeniously inserted panels of etched mirror glass set in a framing of red lacquer and marbleized columns. A charming mantel garniture of old tôle adds a distinguished note. The walls here are a lighter tone of green with moldings and wood trim to match, and form a charming background for a collection of fine old prints with black glass mats and frames of delicate gold molding.

Below-Stairs Rooms

Below stairs, the kitchen and laundry were due for sweeping changes. Since structural alterations were taboo, and a breakfast room essential, why not have the breakfast room at one end of the kitchen? Fortunately, the range and sink were already located at the end of the room furthest from the windows, leaving only the laundry tubs directly in view. The unsightly tubs were boarded in, to form an excellent service table. When needed, the hinged top lifted up, and below a storage space is found in shallow closets set in such a manner that they clear the sloping edges of the tubs. When the breakfast room is in use a wall paper screen shuts off a too intimate view of the range and sink. The painted gate-leg table and ladder-back chairs with rush seats have a gay background of red tile floor, clear yellow paint and smartly varnished wall paper. Casement curtains of checked gingham are tied back to reveal a glimpse of greenery in the tiny garden beyond.

Almost all the houses of the type of this one have to be quite thoroughly repainted or papered before they are even habitable, and the slight additional expenditure involved in this thorough transformation is really negligible when the results are so entirely satisfactory. Needless to say work of this sort requires the supervision of an experienced interior decorator, and represents a far more difficult problem for that individual to solve than any new house could offer.

The present delightfully livable quality is directly due to the skilful manage-

ment of color to offset bad proportions, and the equally experienced arrangement of lighting to give the best possible effect. Wall brackets and lamps help in this artful conspiracy by throwing the far-up ceilings into shadow, and graceful, appropriate curtains please the eye before the attention reaches the fact that the windows are ugly in themselves.

Hidden Excellence

While this particular house offers a complete solution of what to do with a Mid-Victorian town house, there is much to be learned from it which can be applied to almost any dwelling of the period, the general arrangement of architectural detail being much the same in all of them. Often underneath the distressing gimp crack ornament a genuinely graceful outline will be found, and in almost every case the construction is strong and honest beneath the tawdry ornament.

Before utterly condemning these older houses to destruction or complete reconstruction, strip off the gimp cracks and there is always the chance of being well repaid for the effort. Not so long ago a country house, inherited with all the trappings of Mid-Victorian imitation brown sandstone and black walnut, developed under the hand of its present owner into a charming villa of the type familiar to travelers in Northern Italy. Of course, exterior changes had to be included in this transformation, for a country house has no moral support from nearby neighbors in its unpleasant brownstone smugness. The emaciated columns of the verandah, however, proved stronger than they looked, and on this framing it was a simple matter to develop a charming Italian loggia with graceful arches—the material, concrete toned to a creamy yellow color. Here again paint helped to work wonders, once distressing and meaningless trimmings had been eliminated both within and without, and the formal original spaces made a most gracious background for a collection of really fine Italian furniture. A few deft touches from a good landscape gardener brought the original setting into line with this Italian villa, and again an ancestral blunder in architecture was cleverly and inexpensively brought into line with present day ideas of what a house should be.

This, then is the moral of our story—when you come by a late Victorian house, be it great or small, do not condemn it as utterly hopeless for this enlightened age to live in, but take advantage of its good points in sincere workmanship, hardwood trim (however hideous in existing detail) and develop a new setting for these worthwhile features, totally in keeping with the better trained taste of our own time.

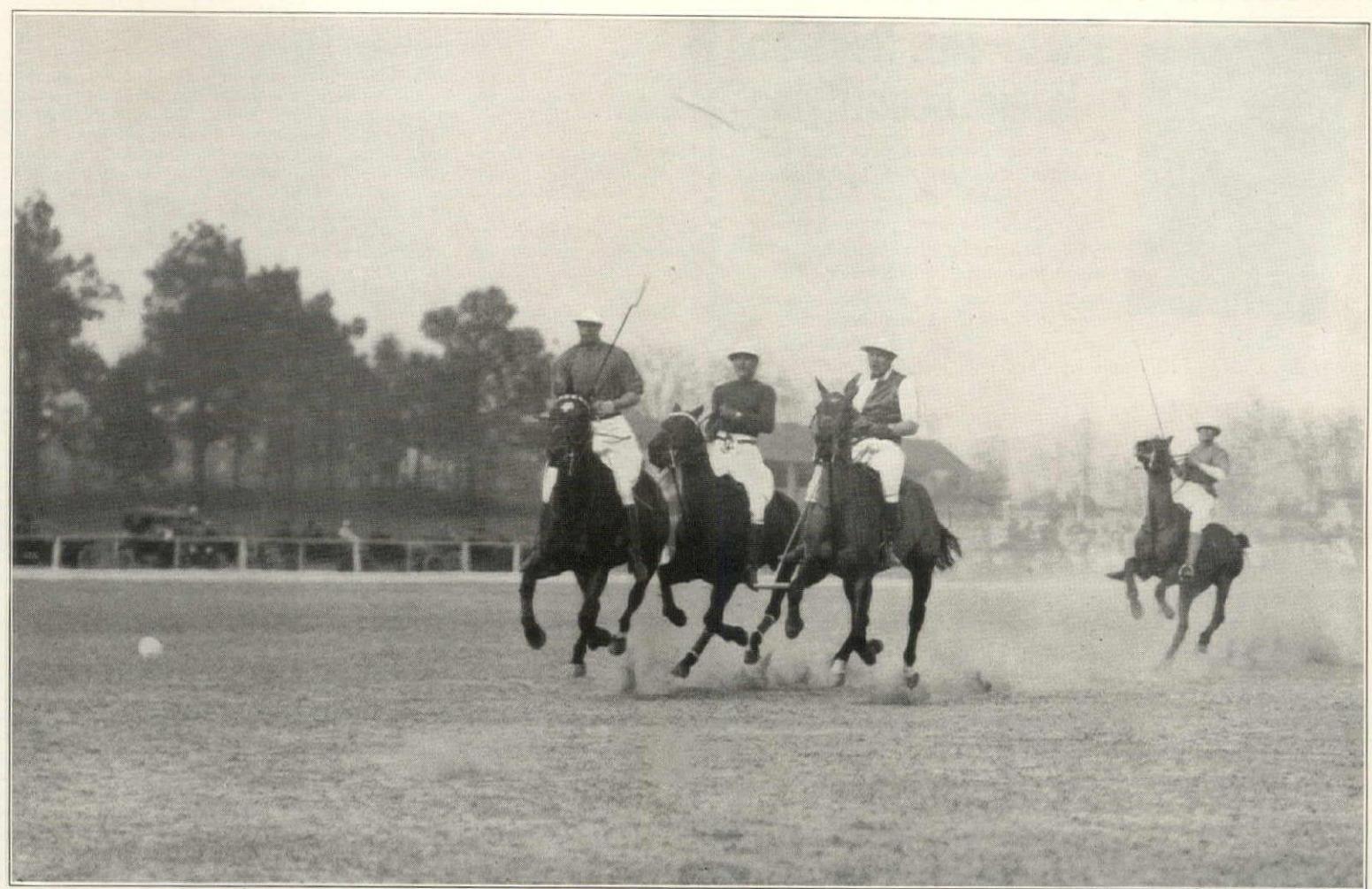
Using Gray in Decoration

(Continued from page 45)

proportions are kept right. As for carpets, those of gray are so charming and so altogether satisfactory in use that one is almost tempted to write: when in doubt, choose gray. Certainly a plain pile carpet is an invaluable help in determining the gray room and giving the basis for lesser features.

The introduction of color is a matter of taste, and the success of the room is largely dependent on it. Rich yellow would accord with a mole gray paper, where lemon yellow might be overwhelmed into feebleness; the grayness must be balanced, kept in place. Where

light blues would be stupid, a blue verging on royal would be entirely charming. Green with gray is quite pretty, though a little inclined to be commonplace; Chinese pink in this connection forms one of the loveliest and the rarest schemes imaginable. Gold and gray combine admirably; with a gold ceiling the difficulty of creating the gray room is cut in half. The scheme will evolve almost of itself—gray velvet for curtains and for covering a few chairs; a gray striped paper, yellow lampshades, and rugs in which yellows predominate.



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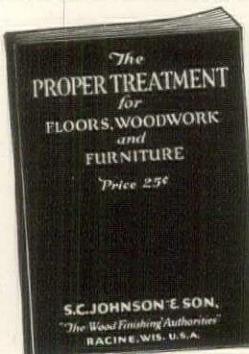
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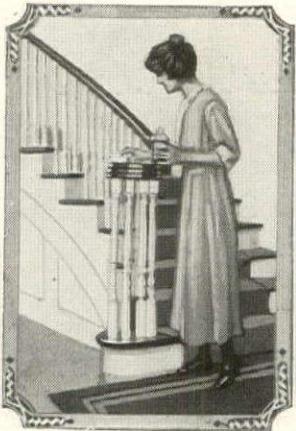
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In Praise of the Little House

(Continued from page 36)

vogue today. An English lawn is lovelier than any other because the seeds were planted hundreds of years ago, and then the planters sat down and waited for the fulfilment of their dream.

We must have background if we are to have any enduring beauty; and the moment I see a man cut down an ancient tree, I know that he has no love of tradition and dreams, no feeling for the old sanctities. He would pluck a star out of the heavens, if he could; but thank God he can't!

I have never understood that desire in most people to turn something already simple and lovely into something huge and unwieldy. "We must add a wing to the east side of the house," the master proclaims some morning at breakfast. "What! and tear down those beautiful crimson ramblers?" The Lady Behind the Coffee-Urn cries. "And then there's that maple—it can't grow up in the middle of the new room!" she adds. But the master looks stern. He has made up his mind. "We can chop it down then," he says with a great and terrible definiteness. And his word is law. "If we are to entertain more this summer, we shall need the extra space," he goes on, loving the sound of his own voice, and rather glorying in the confusion he has created at the other end of the table.

Well, I would rather "entertain" less, do away with noisy and needless week-ends, feeling comfortable with the few old and choice friends who used to love to visit us, than to go in for a bungling Spring of carpenters, architects and builders. But the master thinks that, as his income increases he must "show the world" that he is a powerful magnate. If he could wear a gold crown,

he would; but the only way he can exploit his wealth is to express himself in a larger house; and so it is good-bye to the peace of the little place, a long farewell, a cold adieu to the grace and loveliness of old. The servants must be impressed—it is his only altruistic attitude toward them. Has not Jenkins, down the road, hired an English butler, and two second men? He must do the same; and there must be extra rooms for these gorgeous men to walk about in, a plethora of guests for them to serve.

Myself, I have my watchful eye upon a little—oh, a very little!—house down on Long Island. It sets just far enough back from the roadside, and it is all but covered with the greenest and richest of vines. It has no porch; it does not boast more than two doors; but it has smiled at me for years as longingly I have passed it. It is so old that sometimes I even think it may have nodded to me, as it dozed away its dreamful days in the sun. Some day I may own it—who knows?—with its worn shingles and crumbling chimneys and its thin, rickety steps. I may put Georgian panes in the front windows—or in all of them, since there are so few—and I shall certainly repair the old-fashioned plumbing; but beyond that I prefer not to touch it at all. Certainly I shall not build a dreadful "addition," for the sake of "looks"; but some fresh paint will do no harm, and my Old Lady House will probably grow young again for a little while, with the brilliant youngness of a girl; but always she will seem, I hope, a bit tired, a bit settled; and I shall be so grateful for her enfolding arms—arms just big enough to gather me in.

Elegance in the Small House

(Continued from page 33)

In the bedrooms a much more elegant, softer appearance is gained by carpeting to the baseboard, but be sure and see that the building contract doesn't call for fine hardwood floors underneath. Orientals are good for the library and, in a subdued tone, are suitable for the dining room as well, but they should not be used in bedrooms except as a small piece before the fireplace, and they should be in soft tones to harmonize with the color scheme.

The essential furniture in an elegantly decorated small house is a problem that more than repays close study.

More elegance is given the living room by using two small, semi-upholstered sofas than one great large one, because generally the large sofa is often out of scale with the rest of the furniture. Preferably choose kidney-shaped sofas, as they cannot go at strictly right angles to the square mantel; if oblong sofas are used they give the fireplace grouping a box-like appearance.

Except in the case of a large room, select several medium size tables rather than one very large one. Using these, magazines, books and lamps can be distributed over the room, forming the nuclei of comfortable groups. On the other hand, the vogue for extremely small occasional tables has been overdone; an abundance of them gives the room too busy an appearance.

A semi-upholstered chaise longue of rather formal lines lends an air of elegance and an air of intimacy that are so often lacking in our living rooms. Living rooms are becoming more and

more masculine in their character, losing a little of their grace. Every tired business man demands an over-upholstered lounge!

Certain things in the living room should be chosen—beautiful to be sure—because they are essential; others as objets d'art. Thus, the main comfortable chairs and sofas and tables are essential. They should be chosen for their beauty as well as their utility. Other pieces are chosen because they are lovely in themselves and add elegance and richness to the room; such as a pair of small, fine Sheraton bookcases, with little brass wire grill doors, or a lovely Italian credenza or a fine old red lacquer secretaire, and, of course, lovely mirrors, pictures and other accessories.

The dining room table which can be enlarged by adding console ends seems to give good service. It is an excellent way of making the room more handsome. On ordinary occasions these ends serve as consoles.

Thus a dining room might have deep ivory paneled walls, tete de negre carpet, champagne gauze under-curtains and hangings of a heavy rough antique self-toned damask in gold. A broad oblong table could have walnut legs with some dull gold rubbed in and a marbleized top. The two semi-circular ends finished in the same way could stand either side the fireplace. These two console tables are in addition to the serving table and the buffet, which by the way, might have a slender wrought iron base of delicate tracery and black walnut top.

(Continued on page 78)





C A D I L L A C

The confidence a woman has in her Cadillac is reflected in her deep *peace of mind*.

She approaches her Cadillac each day absolutely certain that it is the same ready and reliable Cadillac it was the day before. As one owner happily phrases it, this is the car that one can think *in* and not *about*.

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gliding-smoothness of the Cadillac will ever rank high in the appreciation of the owner.

But we believe these traits are surpassed in her esteem, and their own charm heightened by her car's sure reliability.

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The soft colors used in this bedroom, the rich flowering of the curtains and valances, and the unusual treatment of the four-posters all contribute to the impression of elegance and comfort

Elegance in the Small House

(Continued from page 76)

Dining rooms are apt to be a little wide, shaped valance and draw curtains of a warm, glowing taffeta. These are no longer used. The serving table gives a much softer and more elegant appearance to the windows than drawing the linen over-curtains. The same combination can be used for a bed canopy. Bed covers of the taffeta should be elaborately enough made about the bottom to give them a pleasant hang. In here, as in the living room, there should be a few pieces of antique furniture just to give the room a rich character and a feminine touch.

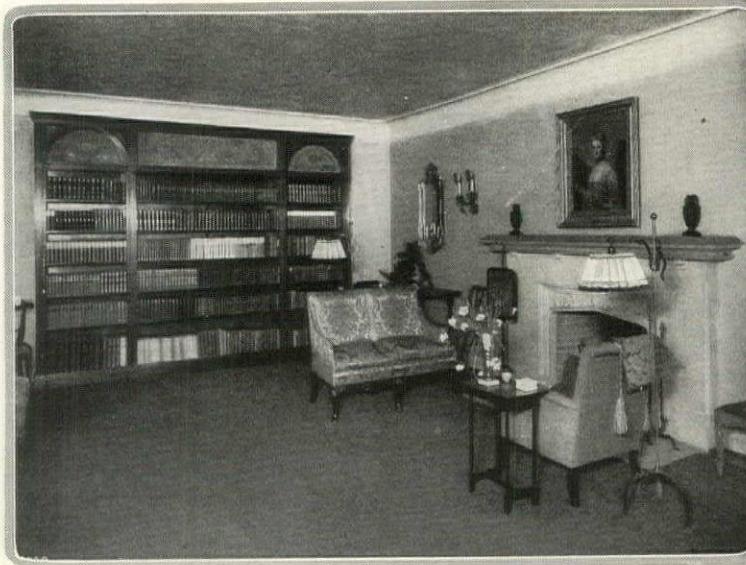
Semi-circular table ends can be made quite a feature of elegance with handsome vases or some objet d'art. One word about breakfast rooms; the day has passed when the ladder-back chair and drop-leaf table were all that were necessary. One wants to make this room an exquisite little place, an epigram in decoration. Put on the walls a rich red and gray Directoire paper with a heavy glaze. The furniture can be bronze and black, of fine classical lines. Directoire wrought-iron stands holding ferns can be placed at balanced points. Curtains may be of dull, thin velvet flecked with copper. In a sunny spot on a flat velvet cushion, the color of Bermuda blue water, set a goldfish bowl; the blue of the velvet will show through, with the fish against it. This little room can serve as a card room in the evenings, being equally suitable to begin and end one's day in.

In bedrooms nothing is more lovely than linen over-curtains to the floor, a

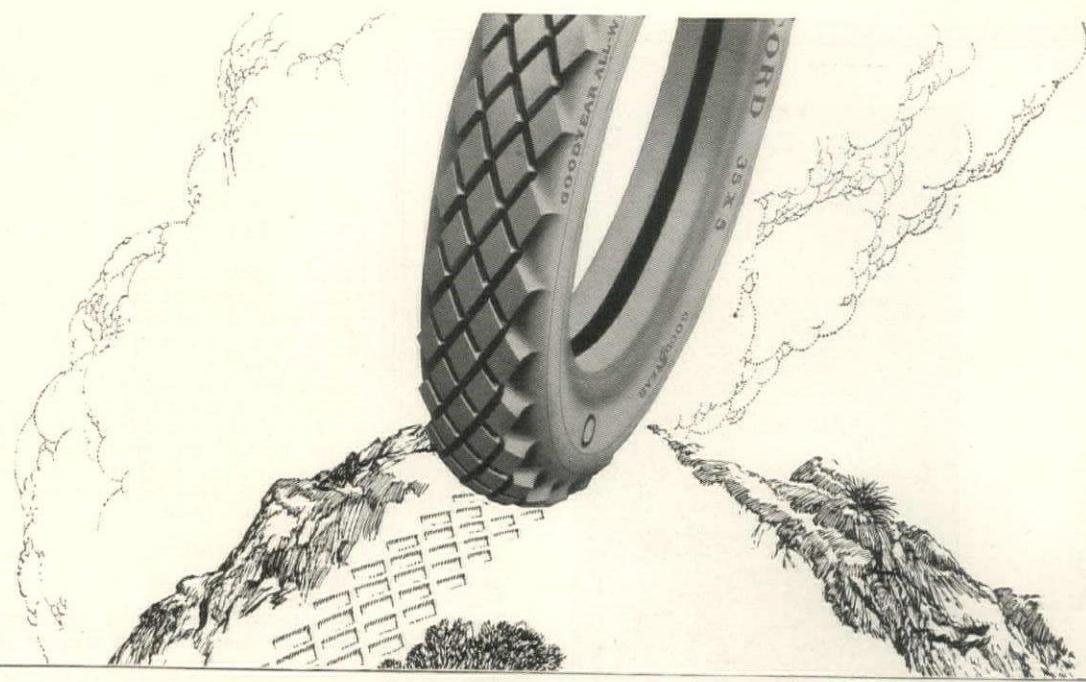
Elegance in color is produced by fine blending of colors. Do not be too meagre with the variety of colors; for example, in a rose and gray room introduce soft yellow, a little violet and some clear, ciel blue, for if one keeps only to rose and grey, the color harmony will be very meager and thin. Elegance is never thin, just as it is never lavish.

The following specifications for the furniture and color schemes in four

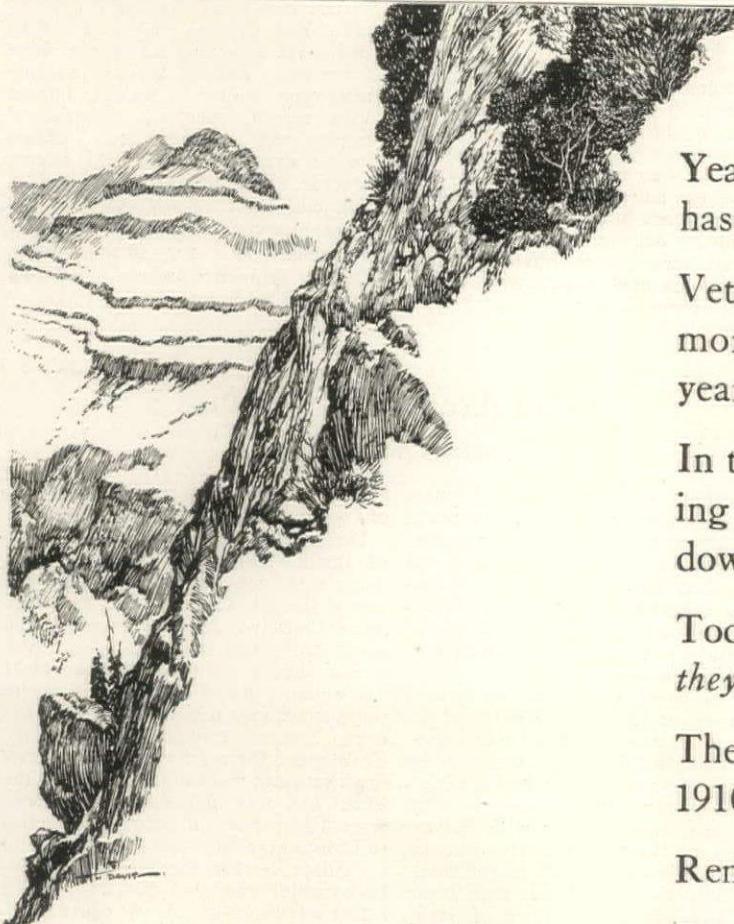
(Continued on page 80)



Light Italian pink plaster walls, hangings and some of the coverings in blue satin damask, a sofa in old Italian red cut velvet, mirrors and sconces in silver and bookshelves with painted panels and lunettes combine to make this a distinguished living room. Miss Gheen, Inc., decorators



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Today these prices are at bedrock—*the lowest they have ever been.*

They represent an average decrease since 1910 of more than 60 per cent.

Remember—Goodyear quality is at its peak.

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On receipt of plans, including elevation details, we will make up for architect or owner a suggestion for fitments for any room or for complete installation, including photographic prints of the fitments and the estimated cost installed by dealer

Elegance in the Small House

(Continued from page 78)

rooms may serve as examples in planning the decoration of a small house furnished with discriminating elegance.

DINING ROOM

Walls: Deep ivory paneled, woodwork to match.

Floor: Tete-de-negre rug.

Fixtures: Dull gilt and crystal.

Curtains: Champagne gauze under-curtains. Over-curtains of antique gold damask.

Furniture: Three-piece dining table in walnut with dull gold decorations. Top of table marbleized. Long buffet of wrought iron with black walnut top. 6 walnut side chairs. 2 walnut arm chairs. Seats of chairs covered in antique satin striped in blue and gold.

LIVING ROOM

Walls: Paneled and painted taupe and glazed with grey.

Woodwork: Painted to match walls.

Floor: Neutral colored seamless chenille.

Curtains: Under-curtains of taupe silk gauze. Over-curtains of changeable plum and taupe silk damask.

Fixtures: Sconces of walnut and gold with needlepoint inserts.

Furniture: 2 Kidney sofas covered in tete-de-negre uncut velvet. 4 pillows for these of vari-colored taffetas. 2 semi-circular end tables, of dull walnut and gold. 2 lamps for tables. 1 over-upholstered easy chair in handsome linen, in an architectural pattern. 1 high-backed walnut wing chair in old tapestry or needlepoint. 1 low coffee table. 1 small smoking stand. 1 long wall chest of fine lines. 1 walnut and gold arm chair with seat and back in gunmetal taffeta brocaded in dull red. 1 painted and crystal lamp. 1 overmantel mirror. 2 small painted chairs with taffeta seats. Owner's piano.

Walls: Painted cafe-au-lait and paneled. Mouldings green picked out in silver. Two decorative wall paper panels, set into wall and outlined in green mouldings.

Woodwork: Cafe - au - lait—baseboard black.

Floor: Rug of green seamless chenille. 12 inch border of black sewn on.

Lighting Fixtures: Decorative lantern of wrought iron and silver.

Curtains: Door curtain of apricot gauze.

Furniture: Painted commode, green with decorations. 2 French walnut consoles. 2 small mirrors. 2 walnut chairs on opposite wall with tapestry seats.

OWNER'S BEDROOM

Walls: Pale mauve with mouldings picked out in orchid.

Fixtures: Mirror sconces with mauve crystals.

Floor: Mauve wilton carpet covering room entirely.

Curtains: Cream silk gauze under-curtains. Draw curtains of striped taffeta in mauve and orchid. Over-curtains of grey linen with grisaille on mauve background, and valances to match.

Furniture: Four-poster bed of French walnut with swans holding canopy of silk. Bed curtains of orchid taffeta. Bed cover of orchid taffeta with blue trimmings. Bedside table of antique satinwood. French walnut bureau with mirror over it. Overmantel mirror with painted top. Chaise longue covered in grey and mauve brocade. Easy chair by fireplace in dull blue satin. Sewing table in antique pearwood. High cabinet near bathroom door for small articles. Slipper chair in taffeta. Dressing table and stool, in taffeta.

If You Are Going to Build

(Continued from page 55)

for the lintel could not easily be found, a great oak plank was used, and here the beginning of the decorating of the fireplace took place in the carving of the lintel. Naturally the recessing of fireplaces brought about variations of construction, and ranges of iron were placed at the sides to take the spits, which were turned by young boys.

The origin of the present day type of fireplace goes back to the latter of the Norman architecture, not to the invasion of England by the Normans in the 11th Century, but later when the Norman Keeps came into existence with the more developed fireplace with the use of brick or tile for lining the chimney. Ornamentation was most magnificently realized in the late Gothic and Tudor times especially, in the reign of James I. The most elaborate carving came in the Tudor period and was noticeable in the reign of the Stuart's. In the time of Elizabeth the gorgeous effects of decoration grew almost tawdry and without purpose. Henry VIII is blamed not a little for this over elaboration in decoration, for he imported Italian artists with their spirit of Rococo decoration, and some of the great beauty of the Gothic time with its exquisite fireplace arch disappeared.

Queen Elizabeth followed in the footsteps of her father and insisted upon importing craftsmen for house decoration. Her preference, however, was for the Flemish and German artisans, and the result was types of decoration that would have been put to shame by the village smith. When wood became scarce in Elizabeth's time, coal was

burned in "cradles of iron" which must, of course, been the movable braziers.

Fortunately for the grace and beauty of English homes, Inigo Jones began doing some very fine things along the first of the 17th Century. He was much more scholarly than the workmen of the royal family had been importing. And it was during his time that the great oak chimney-pieces took their place in those splendidly paneled walls that became famous through history. Sir Christopher Wren followed, with Grinling's carvings "which gave to wood the loose and airy lightness of flowers". Even Chippendale designed iron grates to fit into his schemes of decoration, and the Adam Brothers made some delicate and beautiful grates of cast iron, which rather astonishes us. As the court beauties of these days decided to have mirrors over their fireplaces, instead of carving or painting, the actual fireplace was reduced in size and the mirrors made very deep that the lovely ladies could view themselves, from powdered wigs to tiny slippers.

It is interesting to notice the variation in the roof-line and ornament as fireplaces acquired chimneys that must have good draughts for the comfort for the more luxurious civilization. Smoke turrets appeared and the tall brick turrets on the Tudor houses, with their picturesque construction, which are being imitated in America today, just as we are still imitating the carving of the Gothic and Tudor lintels. We remember too, that Hans Holbein did a chimney piece so beautiful that it is in the

(Continued on page 82)

Oriental Rugs

Endowed with a keen sense of color combination and graceful depiction of floral and animal forms, the rug weaver of the East expresses, in his simple way, a practical beauty entirely individual.

Environment, in addition to an inherent perception, has resulted in designs and color effects of an artistic beauty peculiar to a natural and untutored art.

While exacting no premium in their cost, these interesting Oriental Rugs serve not alone a purpose of utility but add a distinctive charm to the home.

We will be pleased to furnish details of those rugs we have that may be particularly suitable to your requirements.

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For generations this distinctive slate has been the favorite roofing for the fine old colonial mansions of the South. The soft, charming effect of these old slate roofs can now be obtained by using shingles surfaced with

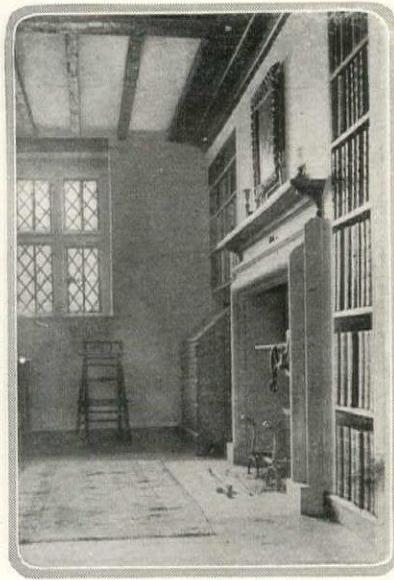
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A quiet silver-blue tone—everlasting and unchanging—nature's own shade as slate is mined from earth. Flint-Arrow Blue Slate shingles lend dignity and old time charm to your home.

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ASK YOUR DEALER, OR
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Blue Ridge Slate Corporation
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The rare beauty of a well designed fireplace depends upon the detail of its mouldings

If You Are Going to Build

(Continued from page 80)

British Museum today, and that Wedgwood, the famous potter, made panels for the chimney breasts of his day.

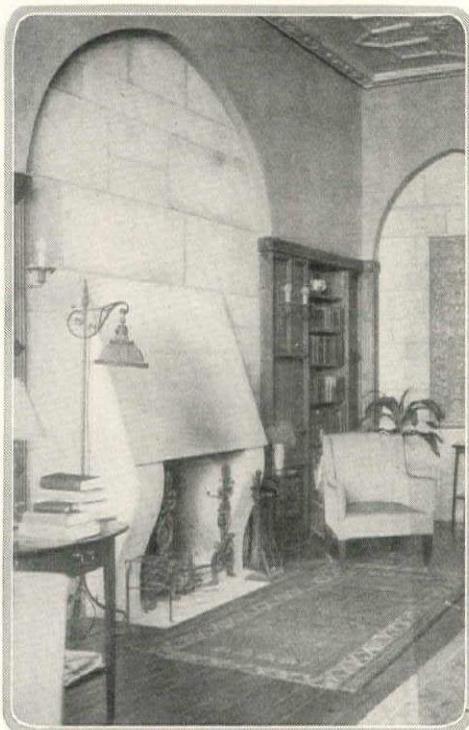
Here in America we have created one type of fireplace, the Colonial, with its many variations and also with its debt to the classic period decoration in England. Of course, in our very simple early settler homes, we have the splendid old brick fireplaces with the huge hearth and seats inside the chimney and beautiful wrought iron fittings, and vast oak lintel, covered with pewter or Lowestoft or the memorial china celebrating historical events. Today we build so many period houses with which our fireplaces must be in harmony; Tudor, French, Italian with its beautiful fluted pillars, Colonial; but few people demand creative work in the planning of their fireplaces, but few expect anything more than a modified interesting "period" reproduction.

But we do demand well built chimneys today, capacious, permanent, and practical. A builder is more or less judged by the fact that his "chimney

will draw". Apparently there is no dependable recipe for this, so much depends upon the location of the house, the force and directions of the wind, the size of the fireplace in relation to the draught and the actual construction of the interior of the chimney. The architect and builder have got to study far afield for all the conditions that will make for a good fireplace and chimney. The material construction alone is not enough. Of course today we often add decorative hoods and we plan our chimneys with controlling dampers, with revolving caps on the turrets; but the basic responsibility still dwells with the builder. He must work a fresh miracle with every chimney he builds, and as rule he does.

Cement has entered very largely in the building of picturesque fireplaces today but the stone house still demands the stone fireplace, and a richer architectural detail than the modern vieriegated brick fireplace it would have had.

(Continued on page 84)



This type of fireplace with a stone hood, reminiscent of both Italy and Normandy, is set effectively with a panel of rough plaster. Lawrence F. Peck, architect

Isn't this feeling about tires pretty universal

MOST car-owners intend to have a car the rest of their lives. Economical operation is getting more and more fashionable.

How many men do you know who won't expect tires to do their share of the saving?

This is the year for tire merchants to study their customers closely.

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The makers of U. S. Royal Cords have recently stated what is the biggest opportunity to serve in the tire business.

U. S. Royal Cords cannot take care of all the people who want the upward quality in tires.

Nor do they claim a monopoly of all good tire making methods.

It is the things they refuse to leave undone that make U. S. Royal Cords the measure of all automobile tires.

Not only what is *put in* but what is *never left out*—that reveals the Royal Cord practical ideal.

* * *

So Royal Cord makers feel free to say again what they have said before—

Let us compete for higher and higher quality.

For more and more public confidence.

The makers of United States Tires urge upon everybody—manufacturer and dealer alike—a new kind of competition.

Let us compete for more and more public confidence.

Let us compete for higher and higher quality.

Let us compete for still more dependable public service.

**United States Tires
are Good Tires**

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The unusual beauty in design and finish of the Mott "Eclipso" recommends it to many who are not especially interested in its economy. It is built for recess as shown, or for corner, as desired, either type being admirably suited for use with shower.

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The same high quality and moderate prices that characterize the Mott "Eclipso" Bath are equally evident in all Mott Bathroom Equipment.

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If You Are Going to Build

(Continued from page 82)

to imagine. The fashion that came in interior decoration. Catalogues are sent out by some of the manufacturers showing the varied beauty of their achievement, and the brick manufacturers furnish interesting designs for modern brick fireplaces. Fireplace hardware is also being made in vast assortments, in wonderful designs suited to Tudor, Gothic, French, Colonial or merely practically modern houses. Catalogues of fireplaces and fireplace fittings should be added to the shelf of building materials, which we have advocated so enthusiastically since the beginning of this series.

For people who are planning their homes in America today, it is possible to buy ready-made a varied and beautiful assortment of fireplaces, the most simple and practical in wood or concrete as well as exquisitely developed pieces appropriate to almost every period of

The New Shingles

(Continued from page 68)

now helping us to secure a roof that is fireproof and waterproof, that is graceful, rich, and appropriate to a variety of building materials. Shingle roofs have been intimately associated with American architecture, back to the days of our most interesting, original Colonial architecture. In those days, in the main, there was but one kind of shingle used, the picturesque, wooden, hand-rived design. The advent of asbestos shingles has brought about a revolution in roof making. First, in color they are deep red, warm brown, gray, or a combination of browns. These shades brought together in one roof harmonize with almost any color that may be used on the walls of a house, and with both winter and summer landscape. Because of a quaint picturesqueness, they seem in turn to suit the Dutch Colonial, the adapted Elizabethan, the Gothic, the Norman and even the reticent dignity of the French chateaux.

They are very simple in construction, made of asbestos rock fibre and portland cement, compressed under a hydraulic pressure. Because of their tough base and resilient structure, they are unaffected by time or the elements. They are quickly laid up and are practically indestructible. These shingles can be laid up with either the diagonal, hexagonal or honeycomb method and the sub-roofs are the same as prepared for other durable roofing. Old houses can be re-roofed effectively by these asbestos shingles, making a roof that will endure as long as the house lasts.

Asbestos shingles are fireproof and unalterable; do not readily crack or exfoliate when exposed to fire. Even if the snow should drive under them in winter, thaw under the rays of the midday sun and freeze as night comes on, it would not in any manner cause deterioration, as they are sufficiently elastic to prevent any cracking or splitting up to the nail hole under these malign circumstances.

On account of the light weight of these asbestos shingles, a sub-structure can be built up with much less expense and time. Thus a very considerable sum is saved in building construction.

Thatch Roofing

The thatch roof has been one of the most picturesque features of domestic architecture for centuries throughout Europe, and there is also a fine feeling for form in the roofline of these picturesque cottages. But in houses built closely together, as is so often the case in our American suburbs and villages, the old rye thatch roof would be found too inflammable, as well as damp, and fairly unstable in fierce winds. Yet the beauty of the thatch roof was something that the picturesque loving American public would not easily forego; so with the ingenuity for which we have always been famous, a thatch shingle was invented which gives us much of the

beautiful old line, soft color and mellow surface of the old rye thatch. By an ingenious method of sawing the shingle buffs in special thatch patterns, and with printed instructions and working drawings, the average good workman can lay a modern thatch roof so successfully that this type of roof is being adopted by some of the most brilliant American architects. These shingles are laid up out of the horizontal, in long irregular waves, varying the width of exposed surface of every course from 1" to 5". Part of the artistic effect in the modern thatch roof is gained by having no sharp angles or corners on any part of the roof. The eaves, ridges, valleys, etc., are all rounded and the thatch shingles are bent lengthwise and crosswise as the form of the roof may require. In order to gain the softness of the weathered, old, rye thatch, the color of the roof should not be uniform, so three shades of thatch shingles have been created; when these are laid up together, a sense of rich texture is given with interesting individuality.

Shingle Thatch

The firm that has done so much for picturesque domestic architecture in the invention of the thatch shingle roof has also devised a great variety of modern wooden creosote shingles, in shapes, colors and sizes that are practicable for a variety of American homes, for walls as well as roofs. A Colonial house with a white shingle wall, green shingle roof and green shutters, is still the ideal of about fifty per cent. of American home lovers. In addition to the white and green shingles, there are for the wooden houses at least thirty colors. These stained shingles do not require close sheeting. They may be laid up in a variety of designs. They do not make a cumbersome roof and are comparatively noiseless during heavy storms. As they are poor conductors of heat and cold, they make a house cooler in summer and warmer in winter. The creosoting of these shingles causes them to last longer than the unstained, brush-coated shingle, and the fact that they are selected from the first growth of coast cedar makes them durable beyond the average time of wood.

Tile roofs, in spite of the immense variety of roofing that has recently achieved success, still hold their own for certain types of houses and for certain effects of picturesque beauty. If you want the proper roofing for genuine Spanish architecture, the covering that will most quickly realize your ideal is the old curving tile in the real earth tones of terra cotta, red-brown and brown-red. There are unquestionably types of houses, the full beauty of which cannot be realized without the high hip roll, the high ridge and terminal. In addition to the round Spanish tile and the barrel Mission tile, there is a shingle tile

(Continued on page 86)



GRAY GOOSE— THE WILLS SAINTE CLAIRE

The owners of the Wills Sainte Claire are the men and women who can afford any kind of motor car. They have driven motor cars of European and American design. They know motor cars. In the Wills Sainte Claire these men and women are finding a new thrill, a new security and a new utility in motoring. ¶ They recognized in the Wills Sainte Claire a new standard of motoring made possible by advanced engineering—not only a more beautiful motor car, but a lighter, stronger, safer car—

a car vastly simpler, easier and finer for these men and women to drive. ¶ They have been quick to see in the Wills Sainte Claire a motor car not only much smarter and more beautiful, but intrinsically better, scientifically more sound. ¶ The eight-cylinder, sixty-degree-angle motor and a score of other distinctive features have actually given them a new experience and a new standard of luxurious motoring.

Upon request we shall be glad to mail you a new book—"Fourteen Unseen Things in the Wills Sainte Claire."

C. H. WILLS & COMPANY, Marysville, Michigan

WILLS SAINTE CLAIRE Motor Cars



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Let your plumber tell you about Speakman Showers. He will also give you a Speakman Shower Booklet; or write us. You might also ask your architect about Speakman Showers.

The Speakman Shower shown in the illustration is the H-952½; ideal in connection with the Deshler Bath fixture (the three handles) for either built-in corner or recess tub; has Mixometer and Anyforce Shower Head which put the shower's force and temperature under the instant control of the bather. With this and many other types of Speakman Showers you can easily bathe without wetting your hair.

SPEAKMAN COMPANY
WILMINGTON, DELAWARE

SPEAKMAN SHOWERS

The New Shingles

(Continued from page 84)

with hip starters, ridge and terminal all somewhat after the old Spanish fashion and a French tile shingle with the inverted tile, also a close shingle roof of tile, and other varieties which with their appropriate fittings give the unusual roof. The installation of these roofs is a matter, of course, for an expert builder. Fortunately, today, every detail for the laying up of roofing tiles, whether of the French, Spanish, Mission or Roman variety, can be had from the manufacturers who have made a study of these attractive roofings and who instruct builders in the method of construction which will bring about the most interesting and permanent results.

A thatch of stone is perhaps one of the most curiously interesting new roofings today, that is, it is new so far as the use of stone in this country is concerned. For centuries it roofed the old houses in Sussex and in the Cotswold. The top layers of stone, which they dug out of their fields, were split and broken up, and used for roofs, fastened down to the hand hewn oaken rafters with heavy oaken pegs.

But it is only within a comparatively brief time that we have thought of stone roofs for domestic architecture in this country. It seems that scattered throughout certain parts of New England are some of the finest roofing slate deposits in the world. The quality, texture and coloring of this slate varies in different sections, in fact from quarry to quarry. This gives an individuality and variation in the roof that could easily have come from weathering half a century. The making of these stone thatches into a desirable, almost lovable roof, is not only the result of breaking up stone into requisite sizes; it is also the skillful making of a huge mosaic into which various shapes, sizes, colors, density of slate are brought together.

The sub-roof for the stone thatch is very simple; rafters are covered with sheathing boards which in turn are covered with heavy felting, and then the stone, which will endure for limitless time.

Composition Roofing

Composition roofing is a field of such wide activity that to begin to do justice to it would not only take an entire article in HOUSE & GARDEN, but an entire issue of the magazine, and even then some practical permanent and interesting roof covering would doubtless be left out.

One of the very best of these practical new roofings is a heavy wool roofing felt which comes in both shingles and rolls, in interesting shades of red and green. These are thoroughly impregnated with a waterproofing material, then coated on one side with genuine crushed slate. Sometimes these wool slate shingles come four on a strip, and instead of having square corners, each shingle is octagonal. These four-in-one shingles save much labor cost, also time in laying the roof. That they are fire resistant and weatherproof we do not need to add.

A roll composition "shingle" is one of the most practical of economical roofings. It comes in red and green, and can be put on old wooden shingles which have commenced to leak. It also may be used on the new house, in which case it is laid over a tight wooden sheathing. It is the ideal roofing for a modest home, and has much the effect of a flat tile, while it is most inexpensive to lay.

An asphalt shingle which is designed in a twin shape for the speeding up of laying is a very practical fireproofing type. It comes in red and green slate surface and if laid according to directions will protect every point on the roof. It can also be used over old wooden shingles, eliminating labor, time

and extra cost. There is also a composition roofing with a mineral surface which is unaffected by extreme heat, cold or dampness. This particular roofing can be put on by unskilled labor and is most economical because of the long service it renders. It is not only used on the modest home and all kinds of farm buildings, but is practical for summer camps, and bungalows can be built of it quickly and economically, using it for side walls as well as the roof. It comes in rolls and is strong enough to stand any kind of wear and tear and is good looking because of its mineral surface.

Using Slate

Some of the most interesting slate roofs today are reproductions of the ancient slate roofs, for slate was used centuries ago.

A rare variety of beautiful slates are found in various parts of America today—deep grays of the Pennsylvania quarries, rich red from New York State, black and gray from Vermont and sea green from Western Vermont. Nothing could be more durable than these modern slate roofs. The texture is rough and as picturesque as the old Cotswold slate.

For flat roof purposes, slate possesses several leading advantages. It eliminates the clogging of leaders and drains as from loose gravel or slag. Being a light surface it seals in the volatile matter of the asphalt thus making permanent its waterproofing qualities. Snow can be easily shovelled off. And such a roof is automatically cleaned by every rainstorm or can be swept or scrubbed clean if necessary. Rain water from the slate roof is clean and potable. The flat slate roof can be made use of for playground, storage, clothes yard, etc., without damage of any sort. It can also be trucked over. Its permanent surface never becomes a fire hazard.

Dignified and artistic treatment is of manifest importance in handling slate. With its 900-year ancestry, slate absolutely avoids fads. Its range includes both period and individual adaptations. In standard grades, slate is adapted to the most modest of structures—even cheap speculative work, if investment counts.

The old European custom of covering buildings with slate was always to use slabs of different thicknesses, varying lengths and random widths. Crude quarrying facilities enforced the use of slate of a rough texture and uneven assortment of sizes, and the method of laying was so ingeniously developed that eventually graduated roofs became distinct features of the buildings, many examples of which stand today as masterpieces. Prominent architects in this country have reverted to this old graduated method of laying slate roofs, finding in them an individuality impossible of expression with the checkerboard precision of the more conventional arrangement.

The Role of Tin

Tin of the best quality finds a practical place among the sought after modern roofs. It is equally serviceable for hip or flat roof and has the advantage of being economical as well as interesting. Most of us do not know that roofing tin has been on the market for over a hundred years for public buildings as well as houses; this fact is unquestionably related to other important facts, namely, that it is fireproof as well as damp-proof; that it is watertight as well as weather-tight; that it actually diverts lightning from its destructive path.

To accomplish such beneficent ends, a tin roof, of course, should be put up with locked and soldered seams; also, when so much is expected of a tin roof,



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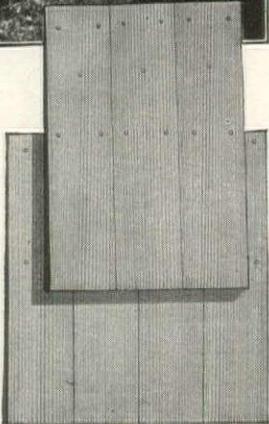
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Robert Seyfarth, Architect, Chicago
Exterior of Redwood Sawn Shingles

Redwood Special Sawn Shingles



Redwood Special Sawn Shingles

FOR residences of the better class, these new style "Seyfarth" shingles give that appearance of wide clapboards which is a pleasing note in the design of many of the newer city and suburban homes in the Middle West and in the East. These new Redwood shingles may be had 24 inches or 26 inches long, as desired. Both sizes are $5\frac{1}{2}$ inches wide and $\frac{3}{4}$ -inch thick at the butt. Laid 13 inches to the weather they give an air of solidity and dignity which is well illustrated in the house shown here. These shingles are sawn from the finest selected grade of Redwood, are thoroughly seasoned and cured and will not warp, swell or shrink. They take and hold paint unusually well.

A natural, odorless preservative, which permeates the wood during the growth of the tree, protects Redwood against all forms of rot and decay.

Ask your architect to specify Redwood for all exterior construction. Redwood is sold at prices which compare favorably with prices of other woods which do not have Redwood's qualities of rot-resistance, high percentage of clear lumber, or freedom from shrinking, warping or swelling.

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Natural, stained or painted Wood Block Floors.

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"The Western wood for Eastern homes"

The New Shingles

(Continued from page 86)

it should be laid up with flashings, gutters, valleys, etc., of the very best tin. This will prevent rust and corrosion. It is an interesting fact that a well laid roof of the best quality of tin, with tin fittings, has been known to last seventy years, while a tin roof lasting thirty years in good condition occasions no surprise whatever. It is a significant statement made by manufacturers of superior tin roofing that it takes thirty-five minutes to coat a sheet of the best tin, whereas ordinary tin roof sheets are sometimes coated in twenty seconds.

Modern Mixers in the Kitchen

(Continued from page 69)

The strain is gone from straining large quantities now. This is gently done by the coaxing strainer and colander device.

One mixer is also accompanied by a cabinet if desired. It is finished in white and is made especially for this device and houses comfortably all its attachments. It has an enameled metal top and does not add much to the total cost of the machine.

Another power unit advertises two speeds and has all the above attachments. It comes with a metal table with a shelf (open), on which all the work can be done with comfort.

If you don't want a machine that can do so much there is one on the market electrically driven, which beats eggs, mixes mayonnaise, angel cake and light batter, mashes potatoes and fluffs them if mixed with butter and cream, mixes custard, soufflés, etc.

It has a small $\frac{1}{2}$ H. P. motor of fine construction designed for 110 voltage. It is necessary in this case to state whether your current is direct or alternating (DC or AC). This motor can run on either direct or alternating if the speed control device is not to be used. But the speed control in this instrument is its crowning glory. That is, you can mix rapidly or slowly, a performance the older type of mixers could not do. It was racing speed or nothing. All cooks know that some things take rapid beating or stirring, some other things slower agitation. The cook or housewife can in the course of her experience with these new-comers into our kitchens find new uses continually for them.

For example, this small motor has a speed regulator which ranges from 4800 to 8000 revolutions per minute. This motor takes from 25 watts (extra load) to 60 watts (heavy load). It is well to have a detachable motor as in this one, for when cleaning is

necessary the motor remains unharmed. The beater itself here is the ancient and honorable Dover type, so you see it is not so foreign to your ken.

One thousand revolutions is all you can effect in a minute by hand. This machine goes 2000 revolutions.

In from one to five and ten minutes, eggs, frostings, and mayonnaise can be accomplished.

Full speed for heavy mixtures, half speed for lighter, a gram of cream is perpetrated in less than five minutes.

A gallon of oil in relation to a mayonnaise dressing takes but ten minutes to be used up.

This little angel weighs but $2\frac{3}{4}$ pounds, and its lightness is one of its charms.

All these machines should be easily attached to wall lighting sockets.

They must be easily cleaned.

The motors must be protected from you and food stuffs and you must be protected from them.

All attachments must attach easily. All parts must fit, so that the doing of a new operation is not accompanied with dread. It must be a pleasure to depart from coffee grinding to turning the ice cream pail and polishing silver.

Now, kitchening is no endurance test. The fatigue is eliminated. At the end of the day you will feel like the theatre and what not.

The hand-turned cake and bread mixers are better than mixing by hand and spoon—but if possible, the electrically driven mixers which come in many styles and prices will give you more than comfort and will outlast many a cook. The hand-turned stoners and grinders are very efficient, too, but not the Utopian things that electric homes can utilize.

These machines are Utopian agitators. Agitating for food and helping the Kitchen Workers of the World.

Gardens In Old Foundation Walls

(Continued from page 57)

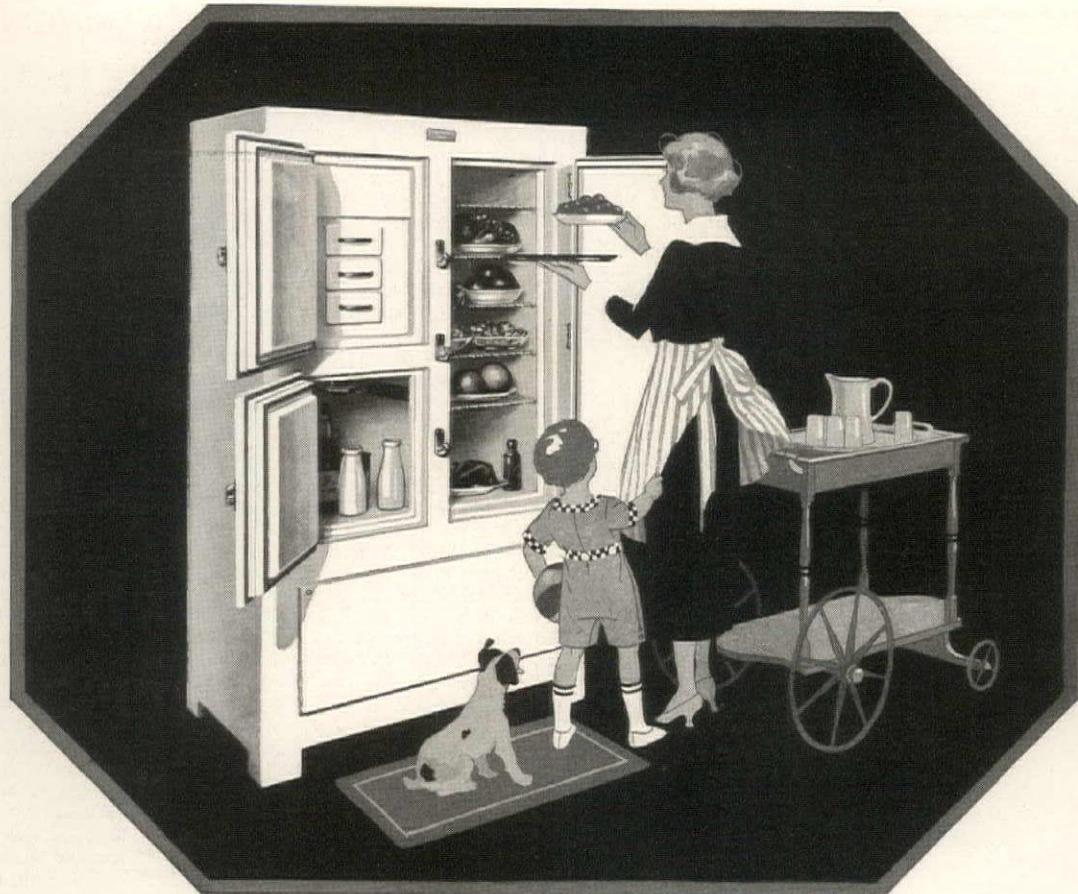
removed. These old walls stood for years in the shade and became overgrown with moss and creepers: an ideal location for a sunken fern and shade plant sanctuary. In making the changes, two of the outside walls were taken down and rough stone steps laid through one of the remaining foundations to make an entrance. Stones were carefully taken out to make niches in the walls for alpine plants and rock-loving ferns; all the old plaster and refuse was removed and the floor of the garden covered with a thick layer of woods soil and leaf mold and this planted closely with masses of various sorts of shade ferns and shade flowers with backgrounds of rhododendron, mountain laurel and some of the other broad-leaved evergreens.

It is very important to remember that lime plaster was used in most of these old walls and that lime is certain death to a great many of the shade plants we love: trilliums, rhododendron, most of the ferns, violets, arbutus, mountain laurel—in short almost all of the plants

found naturally growing in deep rich leaf mold. Where you have the lime it can be overcome only by removing the old soil for a depth of at least 18" and replacing with new woods soil and if the best results are to be retained, it must have a yearly mulch of leaves. If it is not possible or desirable to make this change in soil, there are some beautiful plants which thrive in a lime condition and nurseries specializing in the native plants are usually willing to suggest one suitable to the location.

Another and more elaborate development was in altering the foundation of the barn which was built years ago. These old walls and the barnyard wall have been used to make the enclosure for an outdoor swimming pool.

The barn was on a hillside farm of twenty-five acres at Bryn Mawr, near Philadelphia, which was acquired by Mr. Edwin L. Blabon for the development of his country home. The farm underwent a great change, an attractive modern residence was built on the (Continued on page 90)



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Gardens in Old Foundation Walls

(Continued from page 88)

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ground overlooking the farm buildings bringing them to the correct level. The character of the new masonry was, of course, made to match the old as nearly as possible, and a 3" coping of flat local stone laid on the entire wall, helped to give a uniform finish.

The old foundation at the north is about 8' high and the one at the south (the old barnyard wall) about 3'. This was left low so that it would not interfere with the view beyond. The top of the side walls does not slope between the eight foot north wall and the low front wall, but drops with ramps at regular intervals.

The barn was torn down shortly after the landscape changes were made, the foundations and the partition walls to the second floor remaining. The accompanying plan shows these walls and also shows the parts which were removed and the additions necessary to make a suitable enclosure for the swimming pool.

The building, according to the usual custom, was built on the southern slope of the hill, so that the open part faced the sun and was protected from the cold north and west winds. This wall now forms the north boundary for the pool enclosure, and if you will glance at the plan you will see how the space within the enclosure is laid out. The base planting of evergreens next to the walls bordered with hardy perennials; then the grass panel and a walk of random-size stones set in the sod around the pool.

Above the north wall is a platform, all that is left of the old "barn bridge" which as usually planned with the old barns made it possible to drive wagons and farm implements into the second floor of the building, the natural grade of the hill at the north being about level with the second floor of the building. This high platform at the back of the wall is an ideal location now, for a tea house or pergola overlooking the swimming pool and a view of the lovely hills and valleys beyond it to the south.

The changes in the masonry had to be made carefully. The original walls were built of local field stone, random sizes and shapes, and held together with lime mortar. As a precaution, the walls to remain were repointed with cement mortar, the joints being left rough or "raked".

All the suitable stone from the old partitions and other sections which were removed was saved and used for building the new parts of the wall and for

The character of the new masonry was, of course, made to match the old as nearly as possible, and a 3" coping of flat local stone laid on the entire wall, helped to give a uniform finish.

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Vines of English ivy and Euonymus vegatus have been planted along the base of the enclosure and in time will form a green background for the evergreen planting. This planting is composed entirely of plants transplanted from the very thick groupings already on the grounds. There was a double advantage in using these plants, the thinning out of the groups was badly needed as the plants were crowding one another in several instances, damaging valuable specimens and at the same time large plants making an immediate effect were available for the new planting.

A broad flight of steps of local stone leads from the enclosure about midway between the north and south boundaries, at this point, the rise to the natural grade of the ground outside the wall is only about 2'. These steps lead to a winding walk through the trees to the terraced garden several hundred feet away.

These instances have been given to show what was done with three foundations. Each could have been handled in several ways, you will find each problem will always suggest several solutions. The development decided upon, of course, will be governed by the existing conditions and your inclinations. I have seen lovely sunken gardens, cozy summer house enclosures, bird sanctuaries, rose gardens, formal pools, naturalistic pools and rockeries, all transformations of old foundations. It is fascinating work to make these changes and well worth careful forethought and planning, and when the work is finished, you have the satisfaction of knowing that your garden is a little different and its history will always make an added interest to you and your friends.

PLANTING YOUNG TREES

A LARGE portion of newly planted trees die the first year, according to the Nebraska Agricultural College. Improper planting or careless handling of trees before planting is usually responsible for the largest share of the loss. The roots of the trees should be protected from exposure to sun and wind during the planting operation. They may be wrapped in wet gunny sacks or placed in a barrel or pail of thin mud.

The important things to bear in mind in planting the trees are: The hole must be large enough to receive the roots without cramping and deep enough so that the tree will stand three or four inches deeper than it was in the nursery; some loose, moist, surface dirt should be placed in the bottom of the hole; the tree should be inserted in the hole so that the lowest permanent branch would be on the southwest side of the tree and the tree leaned to that side to counteract the tendency to grow to the north; the dirt should be firmed by stamping at least twice during planting process. In order to pack the soil firmly about the roots, at least 2" or 3" should be left unpacked as a mulch.

The mistake is often made in planting trees and other plants of not getting the soil firmly packed about the roots or allowing air spaces about the roots. This may be prevented by shaking the tree up and down as the dirt is applied and firmed.

When the trees are dug from the nursery row many of the feeding roots are left in the ground and it is necessary to remove some of the top of the trees in order to more nearly establish a balance between the tops and the roots. This pruning should be given immediately after the tree has been set.

The following points should be kept in mind when performing this operation: Three or four branches should be left in addition to the central leader. The lowest of these branches should be on the southwest side to prevent sun scald; the branches should be four or five inches apart and on different sides of the trunk in order to avoid crotches; the branches that are left should be cut off eight or ten inches from the trunk and the leader shortened back two-thirds. All other branches should be removed close up to the trunk.

ALFRED I. WILDER.



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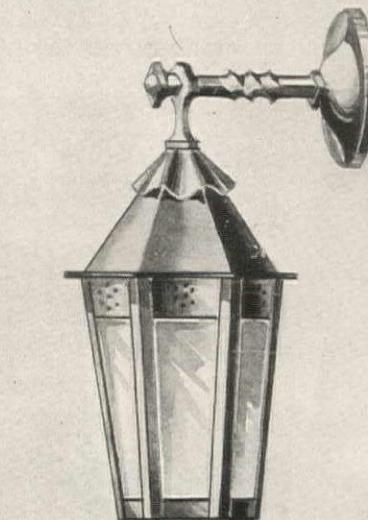
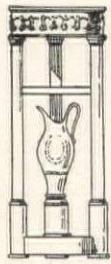
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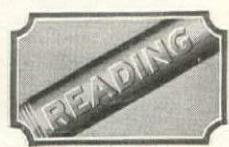


SEND FOR THIS BOOKLET

It contains instructive information on pipe costs and the best installation methods. Also literature on Reading Cut Nails, which hold and prevent squeaking floors.



The above are actual unretouched photographs of vent pipes on Wanamaker's Store, Philadelphia. Both these pipes were installed in 1907. Under like conditions Reading Genuine Wrought Iron Pipe far outlived the steel pipe. Note conditions of both pipes.



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Quenching the Garden's Thirst

(Continued from page 67)

be used successfully in small gardens as well as in western orchards, but takes much labor and is a waste of water. The flooding of the ground with the hose having no nozzle attached is one of the best ways to water a rose garden, but not a plan for general use. The common practice of sprinkling the garden with the hose having a spray nozzle is about as ineffectual as can be imagined. A mere surface sprinkling does no good, but may do positive harm by coaxing the roots to the surface. On the other hand, a heavy watering with large drops often breaks the flowers and foliage of the more fragile plants.

All these facts having been recognized, American inventive genius has produced types of rain-making machines which solve the problems for the home garden as well as on the large estate and the market gardener's acres.

There are several systems quite different in appearance and operation. A selection will depend largely upon the character of the garden, the volume of water available and the pressure to be obtained. These matters may be taken up with the manufacturers or agents of the different systems, who will supply the information necessary for choosing just the system needed for one's special location.

In the nozzle line system, all classes of crop growers are given a method of distributing water which is efficient and inexpensive. This consists of pipes having small nozzles inserted in a perfectly straight line 4' apart. These pipes are carried at the top of supporting posts of wood or iron, which may be from 2' to 6' high. The low supports are best used when the pipes run the same way as the vegetable rows. Being low, they are inconspicuous. If the pipes run across the field, however, it is better to have them high enough so that the gardener can walk under them without stooping. The system is fed by a pipe attached to the water main, or if more convenient, by means of a hose leading from an outside faucet.

A necessary and very convenient fitting is a turning union located where the system starts. By means of a small handle attached to this union the distributor pipe can be revolved so as to throw the water at any angle on either side. This arrangement makes it possible to cover a total area 40' or 50' wide. There are few troubles with this simple system, although it requires some attention to keep it working properly as the fine nozzles occasionally get clogged. The water is distributed in the form of a mist, which soaks into the ground wherever it falls without making the soil muddy and without any danger of washing out even the smallest seedlings. Moreover, it is warmed in passing through the air, a fact for which the plants are grateful. It reminds one of the quality of mercy. "It falleth like the gentle rain from Heaven upon the place beneath." Moreover "it is twice blessed." It is blessed by the plants that receive it, and by the man who pays the bills, as the costs are surprisingly small for the results obtained.

A single line of pipe run down a vegetable garden 50' square will supply all the moisture needed. The pipe will be arranged in sizes so that the nozzles at the end of the line will throw the same distance as those at the head. If it is too much trouble to turn the line at intervals, you can install an automatic device which will do it for you, the pipe turning gradually on its own axis and carrying a spray across the garden as fast or as slow as you wish. Naturally this adds to the expense.

An obvious system like the one described is well enough for some situations, but might be unsightly in the flower garden. If so, you can have a

sprinkling line laid just beneath the grass roots which will follow the contour of the lawn, the beds or the walks. Finally, you can have a portable sprinkler of the same type, which can be wheeled into position anywhere, and includes an automatic oscillator with a little motor which clicks along quietly, carrying a spray back and forth over a given space.

Quite different in type but efficient in operation are several sprinkler systems which cost but little and are adapted to both large and small properties. Several kinds are so constructed that they can be kept entirely concealed. In one well known system the nozzles are placed in metal cups, which give them adequate protection, while they are low enough so that lawn mowers and rollers can be run over them without difficulty.

In another and somewhat similar system the spray heads are entirely covered when not in use. In operation, an inner nozzle rises up above the grass so as to give an unobstructed delivery of the water.

Home makers may feel that to install an underground system will necessitate deep digging, but this is not true. It is only necessary to take up a narrow strip of sod which can be replaced readily when the work has been finished, and the pipes themselves go only a few inches below the surface. At the same time they are so arranged that the water can be completely drawn off in the Fall. It is a pleasure to see the miniature fountains covering an entire lawn with a fine, mist-like spray, keeping the grass green and beautiful in the most torrid weather.

One of the underground systems has a modification by means of which the same nozzle is used for overhead and low down systems, one for vegetable gardens and orchards and one for the flower garden, where the owner may desire to have the system inconspicuous. By means of added pipe sections, this system may be built up high enough so as to spray the tallest shrubs. This is a distinct advantage, as all plants growing out of doors are benefited by having their foliage wet down. There is also a half nozzle adjustment by which the water can be thrown in a semi-circle to meet any special arrangement of flower beds or grass borders.

While permanent systems are required for large estates, portable devices are needed for a small garden. One such apparatus has been mentioned. Most of the other systems have devices which accomplish similar results. One kind which is light and easily handled is yet substantial and efficient is moved about on skids wide enough so that they will not damage lawn or garden. A motor oscillates the water jets, which throw a straight stream for several feet, after which the water breaks up and falls in tiny drops on the plants. As an area 60' by 12' is covered at one time, it is necessary to move the apparatus only at long intervals. This apparatus is extremely useful, and its unique adjustments allow it to be employed in any part of a large estate or very small garden plot.

Some of the newer sprinklers which are portable but are raised on standards are notable for the ease with which they are handled and adjusted. You can approach them without danger of getting a wetting while they are in full operation. One kind throws a spray a distance of 40' at twenty-five pounds pressure.

Finally, there is a rotary sprinkler, which came onto the market this year and which is very inexpensive, while covering a wide radius. This device, like the one previously mentioned, is attached to an ordinary hose. The water pressure causes the revolution of a wheel

(Continued on page 94)

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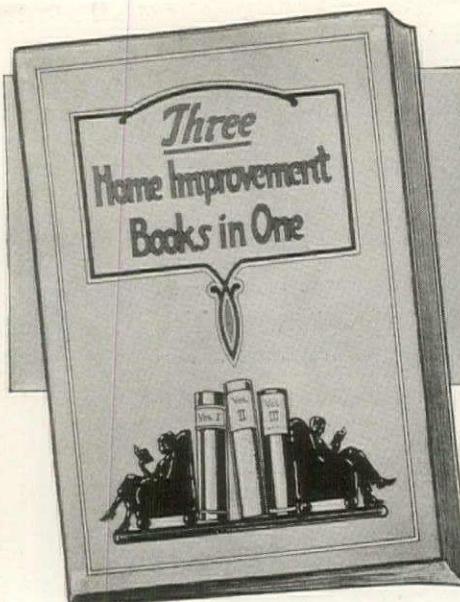
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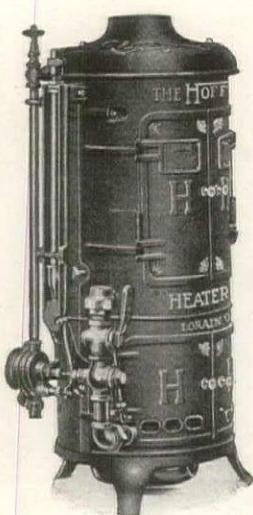
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Quenching the Garden's Thirst

(Continued from page 92)

which cuts the water into drops like rain, are not needed.

All these systems are so simple that no special directions are required for their use. Yet it is well to remember that the best time to apply water is late in the afternoon or on dull days, as there is much more evaporation when the sun is shining brightly. Likewise, it is just as important to cultivate the ground after an artificial rain as when the water actually descends from the skies, for moisture escapes from the soil very rapidly unless the crust is broken up and a dust mulch created.

TINTED LIGHT

THE human race evolved through thousands of years of adaptation to natural daylight. This white light is suitable for the utilitarian requirements of plant and animal life but it is not generally satisfactory from an esthetic viewpoint in interiors. Let us speculate for a moment upon the reason for this.

Many thousand years ago, when primitive beings made the wondrous discovery of fire, the corner-stone of civilization was laid. The application of fire and artificial light by those early primitives has given the greatest impetus to civilized progress. They warmed themselves, cooked their food, and developed simple industrial processes. They carried fire to their caves, and chill and darkness fled. Their clammy dens were converted into homes by the introduction of comfort, cheerfulness, and protection which fire and artificial light provided. This happened many centuries ago, but from the viewpoint of evolution of the human being, it was only yesterday. In other words, the human race has just come indoors.

Throughout the centuries which have intervened mankind continued to burn material in the production of artificial light. Wood, fat, oil, and gas were consumed by fire to provide light. These flames were an unsaturated yellow in tint. They radiated warmth and cheerfulness, and through untold centuries of association with the home their characteristics have become deeply rooted into the psychological status of the human race.

A century ago organized science attacked the problem of light-production. Increasing the efficiency of light-sources was its slogan and as a consequence real advancement began. The gas-mantle, the arc-lamp, and the incandescent filament lamps appeared. These have been great boons to human progress and they have represented in general great strides from the tint of the flame of burning material, toward the whiteness of sunlight. They supply the

utilitarian needs of the human race much more effectively than the more primitive flames, but these developments appeared so suddenly and so recently as to leave mankind still admiring and desiring the cheerfulness and warmth of tint of the flame as a light-source for the home.

The relatively high efficiency and great convenience of modern light-sources which serve so well in commerce and industry can be taken advantage of by the lighting artist. He can tint these sources to suit the esthetic requirements of the home. Thus an electric incandescent lamp may be tinted so that its resultant light matches that of the candle-flame or of burning fuel. This has been done on a large scale in the case of the so-called "flame-tinted" lamps. But the lighting artist may be guided by the scientist who has determined that light to live with must not depart widely in color from the natural scale of hot bodies. Lights of various tints have many applications in the vast field of artificial lighting, but these applications are relatively few in comparison with those of the unsaturated yellow lights of the natural-temperature scale. The flame-tint is of the latter class.

Thus, in this brief analysis we have attempted to present a glimpse of the evolution of artificial light in relation to civilized man. The flames which have been the torches of progress throughout untold centuries were abandoned yesterday for the modern light-sources which work wonders in utilitarian fields. Today we have altered these highly efficient sources by the application of scientifically correct coloring media so that the resultant tone matches the color of the light of common flames. Thus, today, science has given back to mankind in much improved form that which it took away yesterday, and we again have flame-tinted light which is so effective in making a house homelike.

M. LUCKIESH.

HERBACEOUS PERENNIALS

WITHIN recent years there has been a great awakening of interest in the plants which our grandmothers used to cultivate in their old-fashioned gardens. These plants, commonly called herbaceous perennials, include such familiar flowers as the peony, phlox, iris, larkspur, Michaelmas daisy, day lily, columbine, rocket, anemone and spirea. With a little care these will live from year to year, although the tops die back to the ground each year.

Perennials are valuable because:

1. They vary greatly in habit and

growth and in shape, size and color of the flowers.

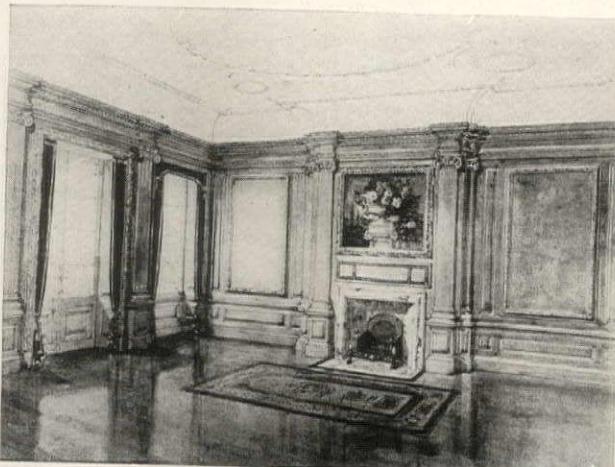
2. Some can be found suited to any condition, whether it be wet, dry, sunny or shady.

3. By careful selection, continuous bloom may be had from early spring until late fall.

4. In general, they are comparatively cheap, propagate easily, increase rapidly and are permanent.

5. Nearly all are good for cutting flowers.

Some plants, such as peonies and daylilies, may be planted as specimens in



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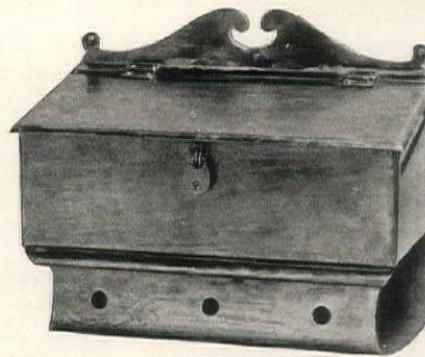
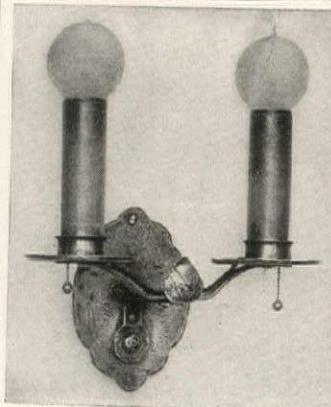
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Herbaceous Perennials

(Continued from page 94)

the place of shrubs along the walls and driveways. The most common and satisfactory method of planting them is in mass in a border. Here they should be arranged according to their size, color of the flowers, time of blooming and habit of growth. A carefully thought-out planting plan should be made in which the location and relative arrangement of each variety should be indicated. The plants should be set in the border according to height, with the taller ones at the back and the lower ones toward the front. However, the grading should not be too pronounced, as an uneven line is much more pleasing. Planting in groups of ten or a dozen of one kind is also more effective than scattering the plants in groups of two or three. The plants should also be carefully arranged so that all the early sorts will not be at one end of the border, leaving this end unattractive later in the season. One should aim to have flowers at all times all along the border.

In arranging the plants for color, as with annuals, it is best to choose only two or three colors which harmonize. Harmony of color is obtained in two general ways,—by blending or contrast. In the blending arrangement, tints and shades of the same primary color may be placed next to each other, arranged according to successive intensities of that color. For example, using the red primary we would place light pink, pink, deep pink, light red and red together, and expect the effect to be pleasing. Likewise with the two other primary colors, yellow and blue, successive intensities of them could be placed side by side without producing bad effects. Many of the most successful flower gardens today are laid out using only one color, or at most, two, viz., pink or blue. White flowers may always be used because white is really absence of color and does not interfere with other colors. Too much of white, however, may give an appearance of "spottiness."

In arranging colors by contrast, two colors are chosen which are unlike in composition and therefore contrast. The following table of colors and their contrasts will act as a guide in this method of arrangement:

Red
Orange
Yellow
Green
Blue
Violet

The green of the foliage aids materially in maintaining a proper balanced harmony.

The following three color combinations are satisfactory:

Red
Yellow
Blue
Orange
Green
Purple
Blue
Yellow
Red

It is a common mistake to plant too thickly, so that the roots are not given enough room to spread out. In general, the plants should be spaced a distance equal to one-half their height, varying this in the case of plants that are very

bushy to a distance equal to their height, and in the case of plants that are tall and slender, to about one-fourth their height.

With the exception of peonies, Yucca, bleeding heart and a few others, perennials should be dug up, divided into several pieces according to their size, every three to five years. This is done because the crowns which produce the best flowers, flower only a few seasons and die. However, most of the plants spread out and new crowns are produced around the center of dead ones. These should be dug up and reset. The best time to do this is immediately after flowering in most cases. At this time it is also best to set out new plants. By lifting the plants as suggested, it also affords an opportunity to fertilize the soil in the border, which after several seasons of growth will have become depleted. Early spring and early fall or late summer are good times to plant out new borders.

FOR SHADY POSITIONS

Aconitum—Monkshood
Actaea spicata—Barberry
Anemone Pennsylvanica—Wind flower
Convallaria—Lily-of-the-valley
Dielytra—Bleeding heart
Hardy ferns
Funkia—Plantain lily
Hepaticas—Liver leaf
Mertensia virginica—Blue bell
Thalictrum—Meadow rue
Trillium—Wake-robin.

FOR DRY SOILS

Asclepias tuberosa—Butterfly weed
Aquilegia canadensis—Canadian columbine
Aquilegia alpina—Alpine columbine
Gypsophila—Baby's breath
Gaillardia—Blanket flower
Helianthus multiflorus—Mexican sunflower
Inula grandiflora—Fleabane
Saxifraga cossifolia—Saxifrage
Sedums—Stonecrop

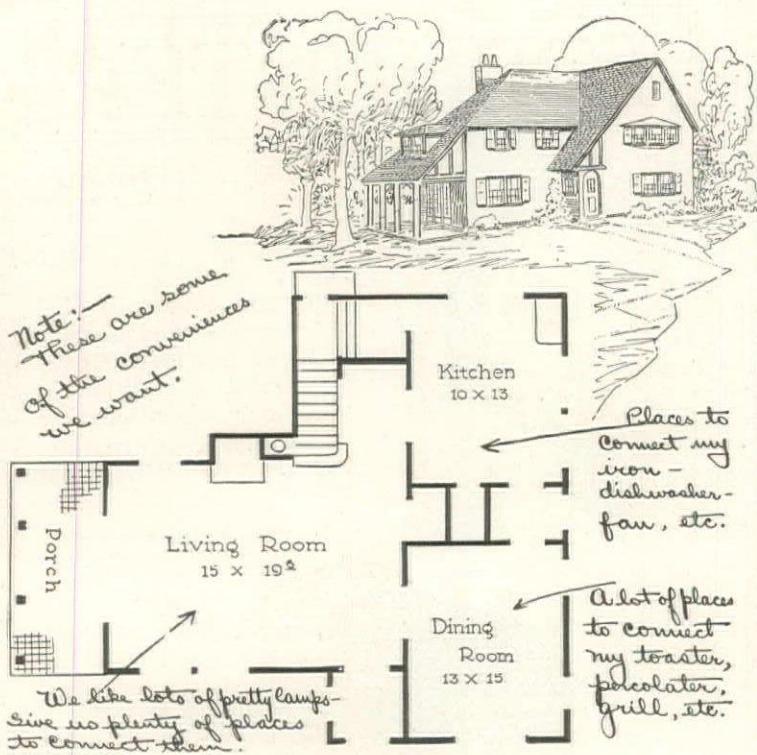
FOR WET SOILS

Hibiscus moscheutos—Swamp mallow
Iris pseudacorus
Iris sibirica—Siberian iris
Iris laevigata—Japanese iris
Lobelia cardinalis—Cardinal flower
Monarda—Oswego tea
Polygonum cuspidatum—Giant knot weed
Spiraea

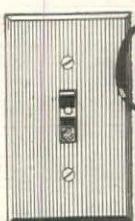
FOR STONY SOILS

Achillea tomentosa—Woolly yarrow
Arabis albida—Rock cress
Campanula carpatica—Carpathian harebell
Geum coccineum
Gypsophila repens—Baby's breath
Phlox amoena—Creeping phlox
Sedum in variety—Stone crop
Tunica saxifraga
Yucca filamentosa—Adam's needle

NOTE—The above article, written for the Massachusetts Agricultural College Extension Service News, by Professor Richard T. Muller, Department of Floriculture, shows the home owner how to make permanent gardens of beauty and taste, that last from year to year and require a minimum of care and attention.



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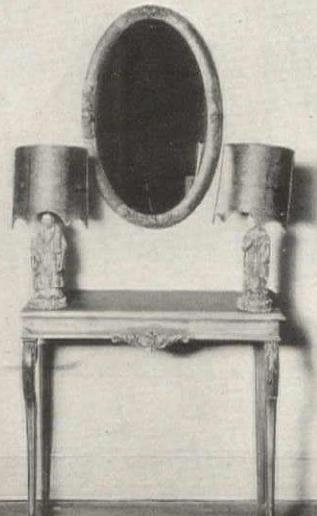
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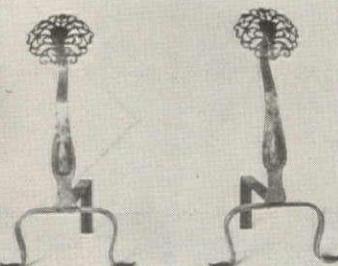


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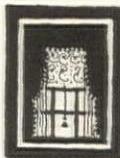
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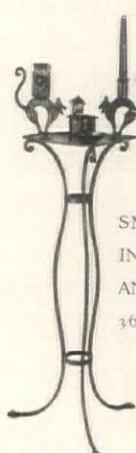
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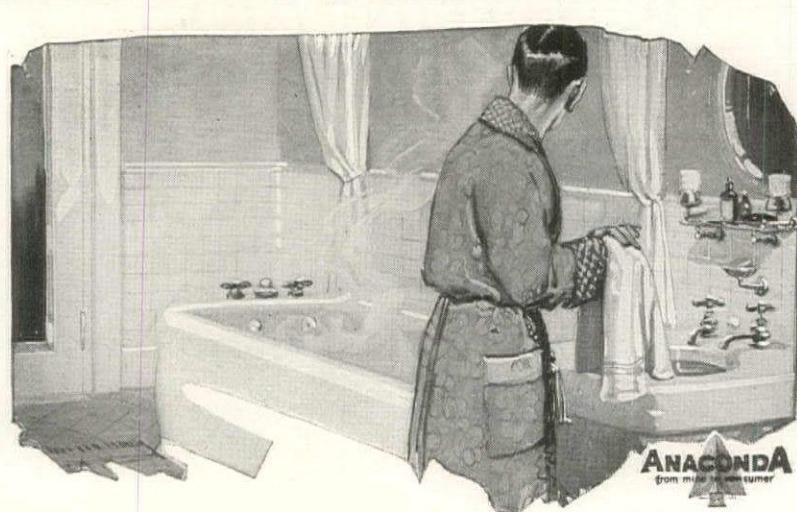
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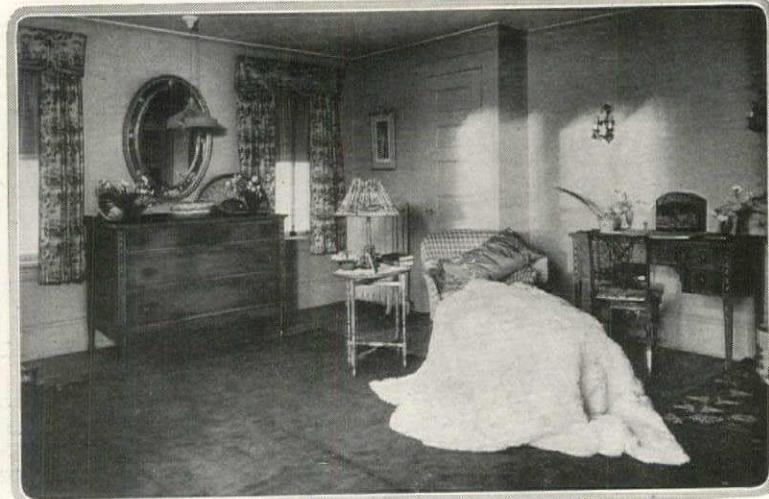
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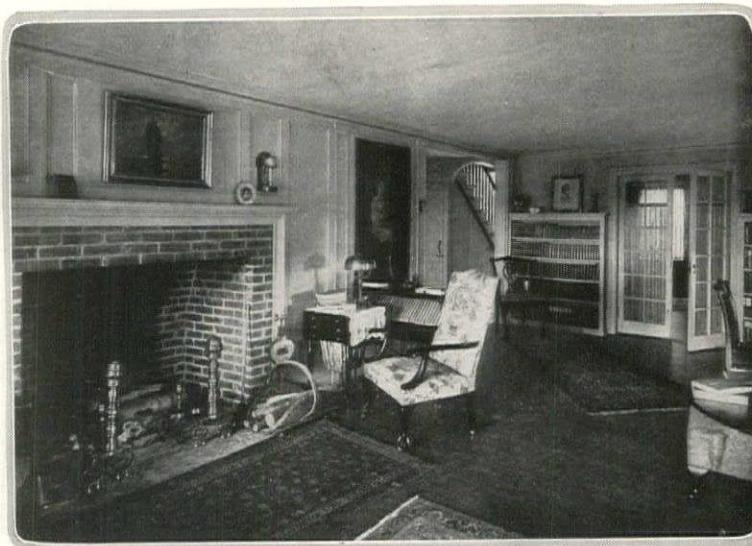
Painted furniture and interesting chintz in shades of mulberry and red bring color to this dressing room with its delicate green walls and deep mulberry rug. Mrs. Gillette Nichols was the decorator

FOR THE DECORATING SCRAPBOOK



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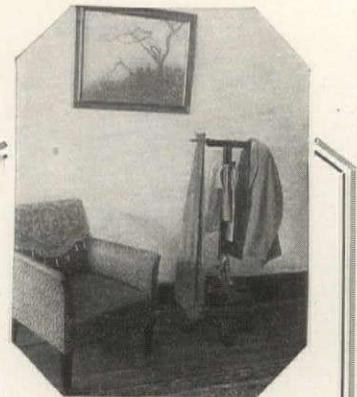
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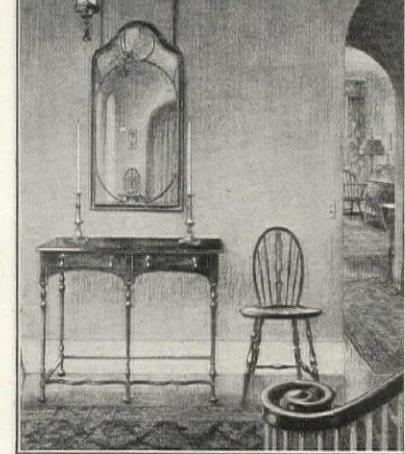
The Colonial Fireplace gives greatest heat, health, and happiness. Comes to you complete—design, damper, lining, fender, brick, etc. Any bricklayer can install with the plans we send. Colonial Head Throat and Damper insures right construction of vital part of fireplace. Only damper made that provides for expansion and contraction within itself—no danger of cracked fireplace facings. Perfect draft, easily controlled, never smokes.

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Designer of
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Mere beliefs and opinions are not dependable. The REAL FACTS are vital to your entire household.

This is proven by the following comment of a prominent New York Heating Engineer:

"It does not take an expert to realize that the house furnace as commonly installed, is a source of foul heat and contaminates the air. The furnace gases pollute the air we breathe, compelling us to open windows to get a breath of fresh air. There is something radically wrong with the accepted methods of house heating. After reading your literature, I believe you have solved this problem better than any other known method of heating."

It was FACTS that convinced this man of the efficiency of the

"FARQUAR" SANITARY HEATING SYSTEM

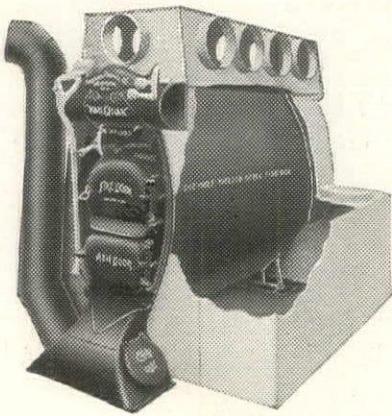
The chief consideration is not only a matter of physical comfort but of pure, fresh air for your lungs,—a factor of vital importance to everyone.

A FarQuar Heated Home is distinctive for its refreshing atmosphere. It is never depressing nor enervating. Always there is an abundance of gently warmed, pure, fresh air which keeps the rooms delightfully comfortable.

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707 FarQuar Bldg. Wilmington, Ohio



Gillies

Very restful and livable is this room with its wide span of casement windows, colorful chintz and old furniture. Plain walls are advisable when figured hangings and Oriental rugs are used. W. F. Dominick, architect

FOR THE DECORATING SCRAPBOOK



Harting

Painted furniture, flowered glazed chintz and rose organdie curtains are used with delightful effect in this country house bedroom. Mrs. Emott Buel, decorator



Harting

Books are so decorative in themselves that very little else is needed in the way of color to make a corner of this kind attractive. Here the soft tones of the rug and deep red velvet settee serve to accent the brighter colors of the bindings



**Enjoy the Full Comfort
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The porch enclosed with Vudor Ventilating Shades is always hospitable and inviting.

Guests and friends need no second bidding to share its cool, cozy, sun-flecked corners. But you and the children will enjoy it most of all as a delightful place to live through the summer days and nights.

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Vudor Shades are made of wood slats beautifully stained in permanent colors—arranged so that you see passers-by but they cannot see you. Ventilator woven in top—exclusive Vudor feature assures perfect ventilation. There's nothing quite like them for appearance, utility and comfort. Write for color illustrations, prices and name of local dealer.

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American Lace Paper Co. Name _____
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Please send me your special
two gross package—4 patterns
in individual gift boxes for the
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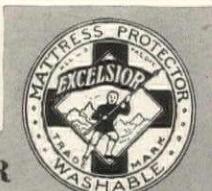


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ON your hours of rest depend the vigor and freshness with which you meet the problems of a new day. A soft downy mattress will make your sleep restful and relaxing.

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See that our little red Trademark is stitched in the corner of every Protector you purchase from your dealer; or write to us.

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15 LAIGHT STREET**

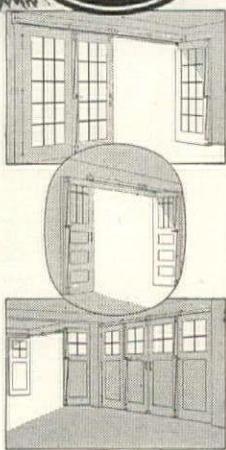
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Imitated!

Few articles have been so widely imitated as Richards-Wilcox **Slidelite** sliding-folding garage door hardware. The countless attempts to imitate **Slidelite** only serve to prove its superiorities. Before erecting a garage of any size, it will be worth your while to investigate—



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Doors hung on **Slidelite** snugly fit any opening up to 30 feet wide and always remain weathertight. It is utterly impossible for them to blow shut, thus preventing injury to both automobile and person. The doors operate on a jointless track—smoothly, quickly, securely. A mere push is all that is required to open or close them.

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House doors equipped with R-W Vanishing Door Hardware are a genuine economy. They are space-savers, noiseless, and perfect in operation. Will never stick.

Richards-Wilcox Mfg. Co.
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AURORA, ILLINOIS, U.S.A.

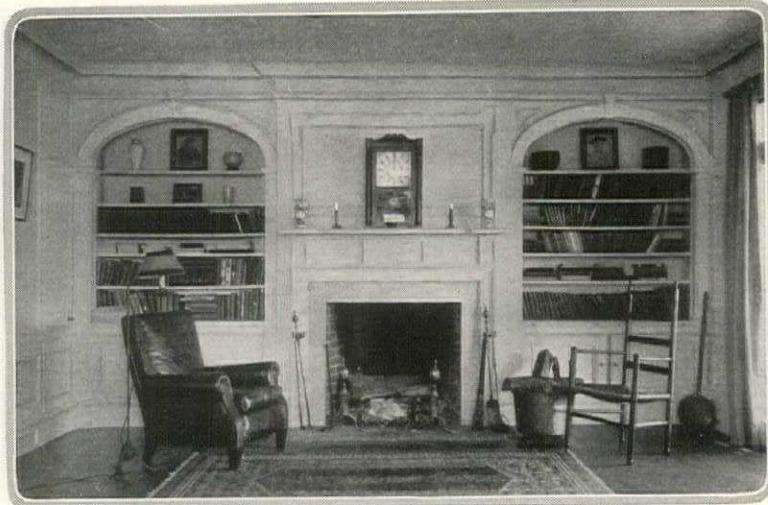
Minneapolis
Philadelphia

Chicago
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New York
St. Louis
LONDON, ONT.

Cleveland
Indianapolis
Montreal

Los Angeles
San Francisco



The fine proportions of the arched bookcases, the cool restfulness of the paneled walls and the sturdy lines of the comfortable chairs make this fireplace group the focal point of interest in the room

FOR THE DECORATING SCRAPBOOK



Wallace



In this breakfast room peasant dishes and painted furniture contrast pleasingly with the plain walls and muslin curtains



Klein

How effective old furniture can be when silhouetted against neutral toned walls is shown in the dining room end of a studio pictured above. Old china adds its notes of color, while a gay screen, on which are mounted old fashion prints, is unusually decorative. Arthur Wanamaker, decorator



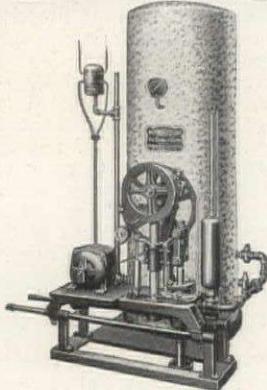
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This Paul Water System is recommended to supply all the water requirements of residences like the home illustrated, furnishing water under constant pressure in all buildings. Also for supplying soft water in large city home from cistern.

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IN that new home you are planning, in that "perfect" home which is to have all those conveniences you've wanted and waited for so long, will you be content to have an unsightly, insanitary garbage can and an improvised refuse receptacle? You won't need them if you have your architect include in his plans the Kernerator, the modern system for disposing of household waste.

The Kernerator consists of a brick incinerator, built into the base of the chimney when the house is erected, and a hopper door located in the flue on the first floor. It takes care of all household refuse—rags, sweepings, wilted flowers, broken crockery, tin cans, garbage—without cost, since no commercial fuel is required. Non-combustibles are dried and sterilized and later dropped into the ashpit.

Ask your architect about the Kernerator and write for an interesting booklet we have just prepared, showing some of the fine homes in which it has been installed.

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Built-in-the-Chimney

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Olde Stonesfield Roofs and Flagging



H. T. Lindeberg
Architect

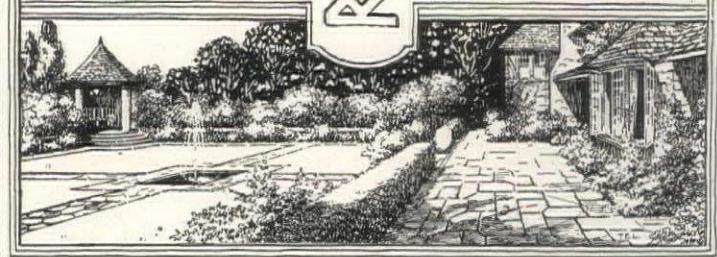
Thos. Vietor residence
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NEW YORK
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Do You Know the PathFinder?

The Sentinel that Welcomes and Protects

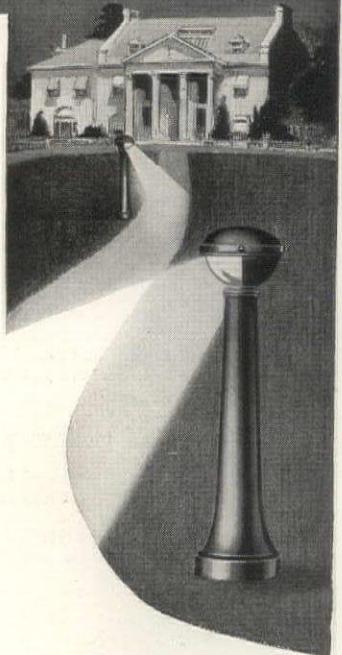
THE Pathfinder is a miniature lamp post only 2½ feet high shedding light on the ground over a radius of fifteen feet. It is so constructed as to absolutely eliminate glare from the eyes of pedestrians and, what is more important, from drivers of automobiles.

The Pathfinder throws light where it should be thrown—on walks, drives, roads, at entrances, yet it is inconspicuous.

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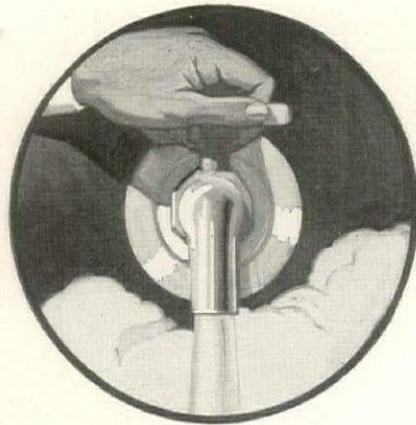
Please send me your Booklet "The Lamp of Hospitality." Architects and electrical contractors should request our Catalog H.

Name
Address

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HINTS FOR BUILDERS



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Running water means plenty of water, for every need, UNDER PRESSURE. Water to sprinkle the lawn and garden. Water to wash the car. Water for fire protection.

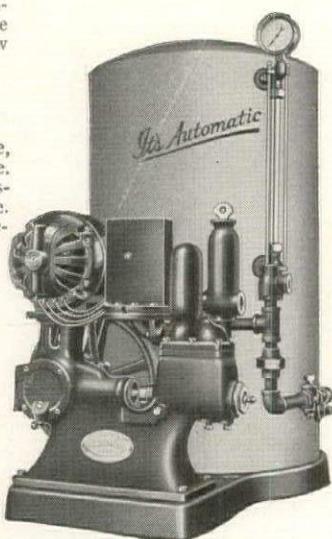
Why put up with pump and pail or other old-time methods, when at little cost you can have this famous home water plant?

It's Automatic FAIRBANKS-MORSE HOME WATER PLANT

It is a private pumping station. Operates from any electric light socket or home lighting plant circuit. Pumps water from cistern, shallow well, spring, stream or lake, under pressure. Practically noiseless. Pressure automatically maintained. No switch to turn. No adjusting. Has special galvanized tank. Highly perfected, extra efficient Fairbanks-Morse Pump, a vital feature. Water for the whole family and for every need at a few cents a week.

Capacity, 200 gallons per hour

Quality of plant guaranteed by the name, Fairbanks-Morse. Don't accept a substitute. If you do not know the local Fairbanks-Morse representative, write for his name. See this plant. Literature sent free upon request. Write us at once.



FAIRBANKS, MORSE & CO.
Manufacturers

Chicago

The Canadian Fairbanks-Morse Co., Ltd., Montreal

IF you are building your own home, that is, selecting plans and then letting the work out to a building contractor; or buying the materials and hiring the labor yourself, you should always bear in mind a few little "Do's" and "Dont's": things which add only a very slight amount to the original cost but which later pay for themselves many times.

If you are purchasing a new home ready built, you should have your eye out for certain points which show whether or not a house has had the proper attention in the smaller details, which, if lacking, would in time show up as a detriment to the property. If you are purchasing a home before it is completed, you can give it a small amount of your own personal supervision in the way of small details which will more than pay you for the time and trouble it may cost.

After all, you really do not know what kind of a house your new home is until you have lived in it for over a year. At the end of that time you find out how and of what your house was built. At first sight you can readily appreciate a nicely planned house: plenty of wall space in the living room, with a cozy fireplace, a cheerful dining room, a convenient and well arranged kitchen, bedrooms which not only look ample but in which there is plenty of room after all furniture is arranged and which have good cross ventilation, a satisfactory heating system, sanitary plumbing,

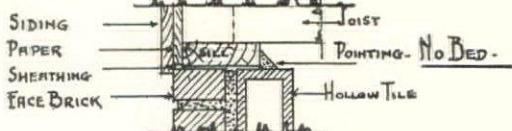
etc. But what kind of a house have you when cold weather comes? Does the wind come in around your windows even with weather strips on? Have the floors settled? Has the flooring opened up and cracked, especially above the furnace? Has the plaster cracked around the chimney? And do the windows rattle?

To avoid these catastrophes at the start—

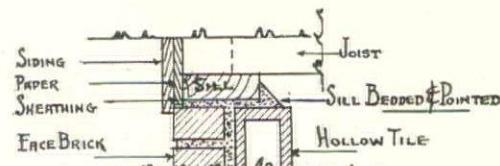
First: See that the bearing plates on the main foundation walls are properly bedded in cement mortar before any joists and studding are put on. Do not allow the plates to be laid directly on the masonry work to be pointed up later (figure 1). What little pointing is done under this condition (if not entirely forgotten) is bound to crack off with the shrinking of the lumber, etc. A full bed of mortar should be spread on top of the foundation and the plates, then tamped into it before the cement has set. In this way all the unevenness of the wall is taken up and wind and cold cannot possibly get through (figure 2).

Second: See that there is no connection between the chimney and any part of the frame work. The chimney should be entirely independent of any wood-work, especially if the house is built on soil which is likely to settle. Do not allow any plastering directly on the chimney. Studding with lath and plaster should run entirely around the chimney.

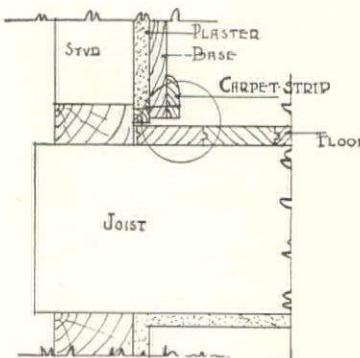
(Continued on page 106)



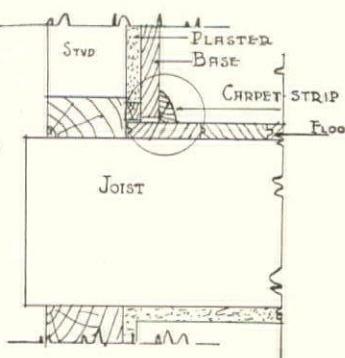
If bearing plates are laid directly on mortar, to be pointed up later, there will be cracks when the lumber shrinks



Bearing plates embedded in cement spread on the foundation take up all unevenness and prevents the wind and damp coming through

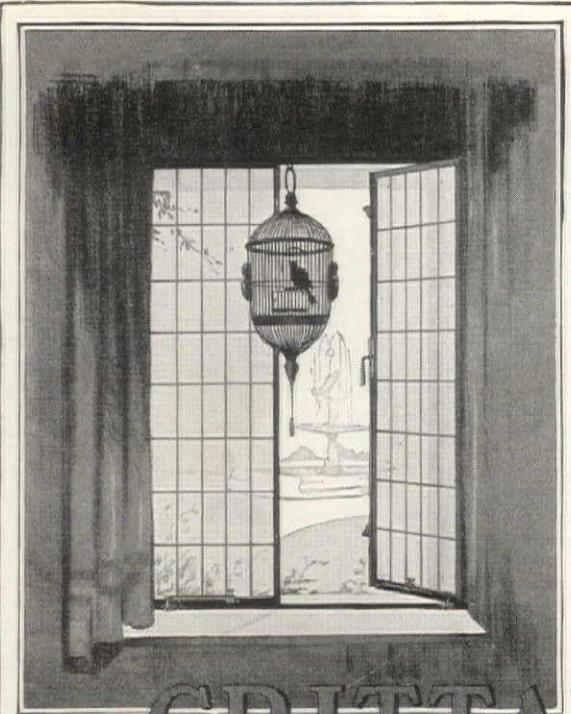


Hurry-up construction which will permit opening between floor and carpet strips as joists shrink



Careful construction showing carpet strip fastened to floor with tight intersection between all members

July, 1922



ENGLISH
CASEMENTS
and Windows
for banks, of-
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Steel Casements

for artistic residences and
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Made in varied designs
to meet all conditions

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Architects Ebling, Magnuson & Klinert, N. Y. City used "CREO-DIPT" 16-inch Moss Green Stained Shingles on roof and 18-inch Dixie White Wide Exposure on sides for true Colonial White Effect.

ACTUAL economy values as well as artistry are deciding factors in selecting side walls and roof materials.

"CREO-DIPT" Stained Shingles have quality the open market does not afford. Only the best grade of shingles are used, cut from sound timber. While market grading permits a large percentage of flat grained shingles, only vertical grained shingles are worthy of the "CREO-DIPT" process; preserving each shingle with creosote stain in color desired that will not wash or fade. The result is a roof and side wall material that can not rot or curl.

If you are going to build or remodel, write for Portfolio of Fifty Large Photographs of Homes by Leading Architects; Sample Colors on Wood. Ask about 24-inch "Dixie White" side walls; also about "CREO-DIPT" Thatch Roofs.

CREO-DIPT COMPANY, Inc.
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Sales Offices in Principal Cities. Many Lumber Dealers Carry Standard Colors in Stock.

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CEMENT and stucco homes are beautiful, and secure from weather when under the protection of Bay State. For this master coating waterproofs every home it beautifies. Driving rains cannot beat through a Bay State coated wall. It permanently seals a home from dampness. It changes the drab color of cement or stucco to a rich white or one of many beautiful tints.

Let us send you samples of Bay State Brick and Cement Coating. In white and a complete range of colors. Booklet No. 2 shows many Bay State coated homes. Write for samples and booklet today.

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Are you ashamed of your back porch?

Garbage is not only an embarrassing nuisance, but a distinct menace to health.

Unwelcome—and yet no place to go. That is the plight of the garbage. How it heaps up!

Always accumulating and making you ashamed of the back porch. The clouds of flies, the bad odors, disease germs, yowling cats that come at night, all can be traced to the influence of the garbage pail.

The truth is that we have been putting up with make-shift methods of garbage disposal.

You can't throw it in the furnace lest the grates clog up and the house be filled with foul odors. Strangers must be permitted to prowl about the place if it is to be hauled away—a none too safe idea. How simple is the army method in comparison as embodied in the Ranz Garbage Destroyer!

A Ranz Garbage Destroyer slips into old or new buildings (or outdoors) as easily as a stove, and costs less than one.

Dump all wet or dry garbage, old papers, trash, tin cans, bottles—in fact everything—into it. A steady draft of air dries out the garbage and carries away all odor. Touch a match once a week and the job is done. Everything is reduced to ashes or sterilized. Every inch of your place is kept sanitary and clean when there is a Ranz around.



For old or new
buildings or
outdoors

Write today for free booklet on sanitation. Read how the U. S. army keeps things clean. Your name and address in the coupon below brings it to you.

*Snap this out with your scissors
and mail today*

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Please mail me your booklet on
garbage disposal for homes, apts.,
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Fine homes, apartment, business blocks and picnic grounds find it indispensable.

A Ranz Incinerator will increase the value of your property. Ten years from now every building will have one, as surely as they have doorbells and bath tubs today. If you want to be proud of your place, you must have a Ranz.

Hints for Builders

(Continued from page 104)

ney. This, practically everyone knows, will still be a tight intersection between base members and also between carpet strip and the floor. Even if more of the baseboard is exposed, it has the original finish on it and will look the same all the way to the floor-line.

Third: Be sure that good water-proof paper is put behind all four sides of the window frames before they are nailed into the walls. Do not let the builder put a couple of strips of cheap paper behind the two side casings—that is the tightest place anyway. Insist that good paper be put behind top and bottom of the frame also. At the bottom of the frame, under the sill, the paper should be nailed into the sill and then run out and wedged into the groove in which the siding fits, the surplus being cut off flush with the siding. This point, if not made tight, is where most of the wind comes in around a framed window.

Fourth: How many homes have you been in where the floor looks as though it were dropping down, especially on an inside wall over the furnace, near a heat pipe or register? In some cases you can put your finger between the shoe or carpet strip of the baseboard and the floor. This defect (figure 3) is generally caused by the shrinking of the floor joists, due in most cases to severe heat from furnace or pipes, and can quite easily be overcome.

The usual hurry-up construction is to nail the baseboard to the studding, then to nail the carpet strip to the baseboard as shown in figure 3, so that the painter may finish the entire two members as one. This looks well for a time, but as the joists shrink the opening between the floor and the carpet strip appears. The following procedure should be observed to overcome the difficulty: After the base has been nailed to the wall, the painter should finish this single member entirely to the floor-line. The carpet strip should then be painted or stained, as the case may be, before it is nailed into place. When the floors have been scraped and finished the carpet strip is nailed on—not to the baseboard, but by slanting the nail into the floor (figure 4). The nail holes in the carpet strip are then puttied up and this member given a final coat of enamel or varnish according to the requirements. The joists may now shrink and the floor go down the full height of the carpet strip, but there

Fifth: To avoid the shrinking and cracking of floors, you cannot take too much care in the laying of the flooring. Circulars issued by large flooring manufacturers may be sent for and studied and instructions followed, such as, "flooring must be delivered when thoroughly dry and must be kept dry; all plastering must be dry and the house heated, etc." This should apply to every home built, but in a great many houses, especially in the less expensive ones, it is almost impossible to fulfill all these requirements. In a great many houses the sub-floors are omitted and the finish floors are put down before plastering is done, this is especially true of the second floors. Sub-floors, including a good grade of paper, should be used, at least on the first floor. The cost is only about five cents a square foot. In addition to this, and it becomes a necessity if sub-floors are not used down stairs, nail to the bottom of the floor joist some kind of fire-proof wall-board or plaster-board over an area of at least ten feet square directly over the furnace. This will deflect the intense heat which is bound to be found directly over the furnace and heat pipes, and relieves the flooring and floor joists of the extreme heat to which they would otherwise be exposed.

If your house is built and your windows rattle or stick, with a very small additional cost you may install adjustable washers and screws in setting the window stops. Then all that is necessary to have them work right is a screw driver to set the stops in the proper position. It is also worth while to use these on door stops. This convenience will be appreciated.

The above instructions are simply a repetition of what most every home owner will eventually discover for himself, but how much better it is, if a person is building a home, to know how to avoid mistakes instead of later having the expense and worry of rectifying them.

H. N. PUTNAM.

Sold by better dealers everywhere.

Correct, Up-to-date Ideas on Window Draping in this FREE BOOK

Attractive windows are illustrated for every room, many in colors. Valuable suggestions given as to materials, colors, rods. Mailed free on request.

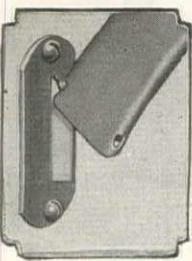


KIRSCH MFG. COMPANY
241 Prospect Ave., Sturgis, Mich., U. S. A.

KIRSCH MFG. CO. OF CANADA, Ltd. 452 Tecumseh St., Woodstock, Ont.

Kirsch CURTAIN RODS

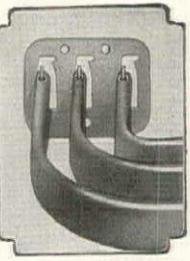
Come Single, Double, Triple—to Secure Any Effect



The patented Kirsch bracket is simple and strong. Rod easily attached or removed by tilting. Can't come off accidentally.



Bracket and End of double rod for curtain and valance—for curtain and side drapes, or for side drapes and valance.



Bracket and end of triple rod—for curtains, side drapes and valance. This rod used in window illustrated above.

*Remember to ask for Kirsch
The Original Flat Curtain Rod*

FIGHT THE CORN BORER

SPESIAL efforts to prevent the European corn borer from spreading, will be made this season by the United States Department of Agriculture. The most important single measure will be the rigid enforcement of Federal quarantine regulations by the Federal Horticultural Board of the Department.

The Federal quarantine includes 144 cities and towns in Massachusetts, 3 in Michigan, 12 in New Hampshire, 115 in New York, 42 in Ohio, and 13 in Pennsylvania, and prohibits the shipment of corn and broom corn, including all parts of the stalk, cut flowers or entire plants of chrysanthemum, aster, cosmos, zinnia, hollyhock, and cut flowers or entire plants of gladiolus and dahlia, except the bulbs, to other States throughout the year.

To control the corn borer the Department recommends the following practices:

- Burn, or otherwise destroy, before May 1 of each year, all cornstalks, corn cobs, corn stubble, vegetable, field and flower crop remnants, weeds and large-stemmed grasses of the previous year.

- Keep cultivated fields, fence rows,

field borders, roadsides and such places free from large weeds or large stemmed grasses.

- Cut and remove sweet corn stalks from the field as soon as the ears are harvested.

- Do not plant corn within 50 feet of beets, beans, celery, spinach, rhubarb, or flowering plants intended for sale.

- Do not transport outside of the infested area any of the plants, or plant products, listed in Federal quarantine No. 43.

- Do not place in swill container any sweet corn ears or portions thereof or discarded portions of celery beets, beans, rhubarb, and spinach when this material is suspected of containing the borer.

- Do not dump cornstalks, or other plant refuse from the vegetable and flower garden on public dumps, or on the edge of bodies of water where the borer can breed.

- Do not feel angry if products are confiscated at border lines for violation of quarantine regulations. Such action is the most lenient that may be taken under the law.

ALFRED I. WILDER.

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A Suggestion =

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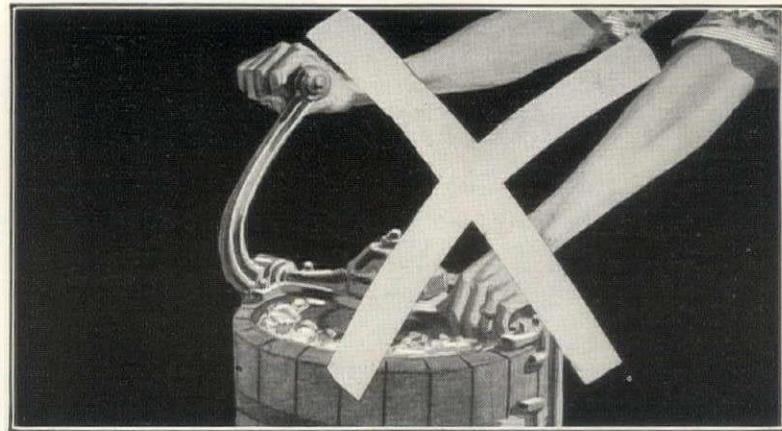
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Originated by O. F. Brand & Son
America's Foremost Hybridizers of the Peony

THE largest Plant Breeding Establishment in the World that is devoted to the origination and bringing out of new varieties of the Peony. We carry over 1,000 varieties. There are over 17,000 new seedlings in our seed beds this season.

The quality of our productions is attested to by the fact that of the World's 22 best varieties of this beautiful flower the following four or a little better than 18% were originated by us:

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Martha Bulloch
Frances Willard
Longfellow

We have in our fields this season for this fall's shipment the largest stock of first class peonies that we have ever carried, among which will be found such beautiful sorts as Alsace Lorraine Mme. Jules Dessert Asa Gray Marguerite Dessert Bayadere Mignon Cherry Hill Milton Hill Enchantress Mons. Martin Cahuzac Grace Loomis Phyllis Kelway Karl Rosenfield Jubilee Kelway's Glorious Primevere Kelway's Queen Raoul Dessert Lady Duff Reine Hortense La Fee Rosa Bonheur La Lorraine Sarah Bernhardt La France Solange Laura Dessert Standard Bearer Le Cygne Therese Loveliness Tourangelle Mme. Emile Lemoine Walter Faxon and many others of the World's very best American and European peonies.

We also offer for your consideration these wonderful BRAND PEONIES:

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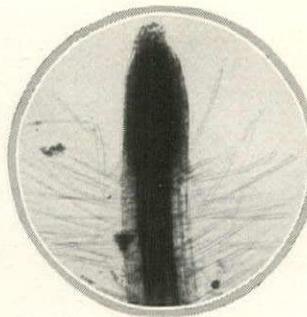
If you do not see listed here what you want write for our 1922 Price List now out, and our 1922 Catalog which will be issued about July 1st.

Brand Peony Farms

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The root tip showing the root cap and the root hairs. The former is used to push the particles of dirt to one side so that the root can grow forward; the latter are used to absorb moisture

WHEN TO WATER PLANTS

ON those hot muggy days when the sun beats down upon the plants in both field and garden, the soil is hard and crumbly and parched. It seems as if all the moisture has been drawn from it, and that the plant must die. But there is always some water found at deeper levels, and this is available to those plants which have long tap roots.

It is surprising with what avidity roots are able to take moisture from the different types of soils, although the moisture content of the various soils differs according to texture and organic constituents. Pure quartz sand has a capacity of holding 46.4% of its volume of water, loam has a capacity of 60.1% and humus generally holds 70.3% of its volume of water, although under some conditions it can retain more. But all soils do not give up their entire moisture content to the roots. A plant growing in pure sand begins to wilt when all but one-half per cent of water has been removed. In a loamy soil, plants begin to wilt when the soil still retains 10% of water. A soil rich in humus gives off still less moisture, and when plants are placed in moist sawdust they begin to wilt when the dust still retains one-third of its weight of water.

For these reasons it is difficult to determine those specific conditions when it becomes absolutely necessary for potted plants to be watered, and since too many factors must be taken into consideration, only general answers can be given. Dampness is much more injurious to a plant than an occasional dry spell, but when the soil is dry, the plant requires water, and this should be generously provided. Giving the plant moisture drop by drop, or supplying an insufficient quantity is always injurious, as under these conditions the upper layer

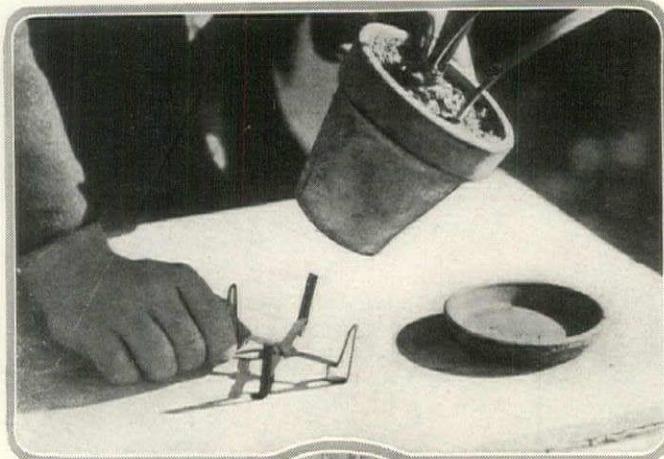
of soil becomes moist leaving the lower dry and hard. This first injures the roots and later affects the entire plant.

Watering the garden during a dry spell in the summer is very essential. But this should be done in the early morning hours or late in the afternoon, preferably at twilight. When the plants are watered during the hotter parts of the day, while the sun is still shining, it is more injurious than beneficial. Older plants require less water than seedlings, since the roots of the older plants penetrate to a deeper level than the younger plants, where they receive the benefit of the ground waters; at the same time, transplants should not be kept too dry. Older plants should be watered more thoroughly so that the moisture will penetrate to a lower level. Simply spraying the upper layer of the soil so that it can not penetrate it is of practically no advantage.

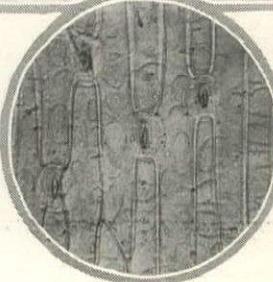
The thicker roots do not take up the water. Almost all of the moisture required by a plant is absorbed through the tiny root hairs which are found on the recent growths of the younger roots. These hairs not only take up water, but also the soluble salts necessary for the life of the plant.

But plants can also be pampered in their moisture requirements. When the wind blows, much moisture is taken from such plants, and the sun also draws large quantities of water from them. Such individuals will be found in a more or less wilted condition with loosely hanging leaves and drooping shoots although the soil contains a sufficient quantity of moisture for a vigorous plant's requirements. In both cases, the leaves, through the agency of the Stomata (tiny openings usually found on the under side of the leaves and used

(Continued on page 110)



The flower pot should never be placed directly into the saucer, it should first be placed into a wire stand



The Stomata, tiny openings usually on the under surface of the leaf, are used to absorb gases and transpire moisture



The Most Greenhouse—For the Least Money

BY the least money, we mean, the least that is consistent with lastingness and the making of a happy healthy home for your plants.

It's just a clean cut, thoroughly practical greenhouse, in which the ornamental touches and extra refinements, so to speak, have been eliminated.

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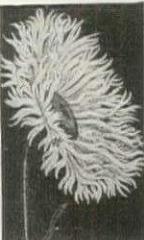
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IT TRIMS 'EM ALL



The Heimann Trimmer Co.
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When to Water Plants

(Continued from page 108)

for the transpiration of water and the absorption of gases), give off more moisture than can be compensated by the absorption of water through the roots. This means that more water is given off by the plant than it is able to take up. These plants will recover their vigor in the night without watering them.

The watering of potted plants should be accomplished with water that has been standing for some time until it has taken the temperature of the air. When water is taken which is colder than the soil, the plant will refuse to take it until it has attained the temperature of the soil. This is especially the case when it is necessary to water before the heat of the day has passed or the sun still shines brightly.

For out-of-door plants it is advisable not to let a heavy soil crack when the moisture has been withdrawn, either after watering or after a heavy rain. Under these conditions the roots cannot receive a sufficient supply of air, on the other hand it also hinders water from penetrating into the soil, no matter how much it may be watered. Here the hoe should first be used to loosen the soil

and then watering the plants. Hoeing also has its advantage in that the garden does not have to be watered so frequently, since an open soil takes up the night moisture very readily and so makes it available for the roots.

There is another very important fact to be taken into consideration in the watering of potted plants. This is that when these are watered care should be taken that that part which has drained is not allowed to remain standing in the saucer. It has filtered, and has given up all of its soluble salts to the soil. In this condition water is more injurious than beneficial. Therefore a stand should be attached to the flower pot so that the pot does not rest in the saucer but a short distance above it. Such specially constructed pots are on the market and are to be preferred to the flat bottomed type.

A flower pot standing in water is injurious to the plant, especially to the root system, since they not only require moisture but also air. No garden plant will thrive in a soil supersaturated with moisture except swamp and bog plants, and these are seldom cultivated in the window garden.

DR. E. BADE.

PROPAGATING FERNS

THE ferns are the largest and the most beautiful of all the cryptogamiae. The height of their development lies in the far distant past, the Coal Age. At that time all plant life was flowerless. The Equisites as well as the Lycopodiaceæ gave a dismal appearance to the carboniferous landscape, while the innumerable ferns with their bright light-green, lace-like foliage were of a more pleasing appearance. The lower varieties of ferns formed a thick carpet which covered the dead yellow-brown leaves lying on the black, turfy top-soil, while the more slender tree ferns spread their feathery capitals of spirally-formed shafts far above their humbler relatives.

Still to-day the fern tree forests along the damp coasts of southern Australia and New Zealand are of the most wonderful beauty and grace. There the plants depend more upon air which is saturated with moisture than they do upon heat. On the western coast of New Zealand fern trees even occur in the immediate vicinity of glaciers. Other varieties, as the Cyathea dealbata, Cyathea medullaris, Alsophila austalis and Dicksonia antarctica, are found in certain regions of southern Australia and Tasmania where snow falls at stated periods. This is convincing proof that fern trees can be cultivated in the house if a sufficient quantity of water is provided, and if the leaves and the trunk are often sprayed. In summer the plants should be somewhat shaded against the burning rays of the sun but in winter they should receive their beneficial warmth.

Ferns thrive best in a coarse unfertilized humus which should be kept damp constantly. But care must be taken that the water does not remain in the container. For this reason the vent of the flower pot receives a foundation of potsherds which allows the surplus water to drain through the root balls. Standing water is just as fatal to the fern as an insufficient supply. If the air of the room is not well ventilated thrips will make their appearance.

The majority of the ferns which are cultivated in the dwelling room belong to the Polypodiaceæ, which approximately embrace 3,000 species. These, as far as they are considered as house plants, closely resemble the tree ferns

in their mode of life. No fern varieties are especially fitted for the dwelling room since a moist atmosphere is of more importance than heat.

The trunks of the Polypodiaceæ are hidden in the ground. The fronds, on the other hand, reach much nobler proportions. Their ideal outline and texture, which is found on no other plant, charms the love of nature. In regard to growth, the fronds resemble twigs, as the green soft tips do not stop their development when the leaf surface has unfolded itself. In some varieties, where a periodical growth of the leaves takes place, the mid-rib takes up the functions and the appearance of twigs.

A characteristic of all fern varieties are the coiled leaf buds, which are not unlike a bishop's staff. When their development has stopped these leaf buds unfold themselves, each leaf then being divided and subdivided into two, three, four, or five and sometimes even more parts. In many cases they require more than one year for their full development.

The apparently highly developed fern is only an unsexual plant. The sexual plant is very small, consisting of a heart-shaped leaf the size of a small coin. These grow from spores found in uncountable numbers within little projections on the under-surface of each frond. To the eye the contents of these little mounds appear as a pulverulent mass. When one of these spores has found a favorable place to grow, a tube-like short thread makes its appearance. The upper part flattens and produces a green leaf called the prothallium. On the under part of this leaf, long unbranched hairs are found which attach themselves to the ground thus becoming an independent seedling.

This is the true fern. It produces antherids, the male organs, in which the spermatozoids are formed, and the archegonii, the female organs, which engender the egg cells. The spermatozoids become free after the cell wall which contains them bursts. If they come in the vicinity of a ripe female egg, they penetrate and fertilize it. The egg then divides itself into two hemispheres, then into four equal parts, and so on until it has grown into a young plant, the embryo, in which we can distinguish

(Continued on page 112)

Mark Twain Said:

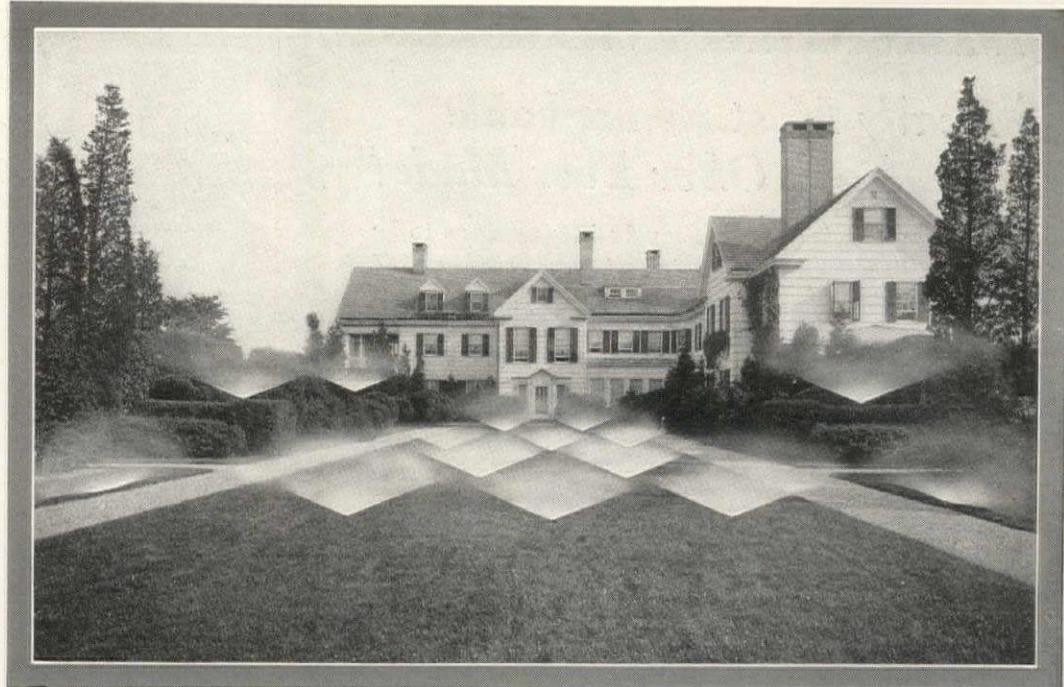
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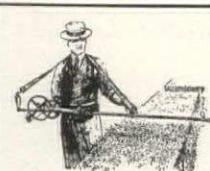
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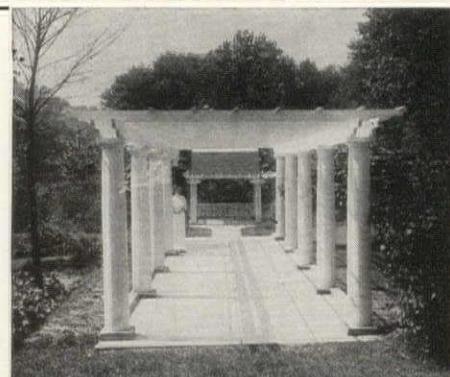
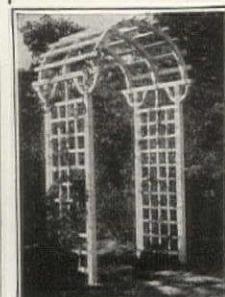
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In addition to PERGOLAS and ARBORES, and Garden Furniture, we can furnish attractive Lattice Fences, Sun-Dials, Gazing Globes, Lawn-Umbrellas, Self-Watering Flower Boxes.



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Did you ever believe so strongly in a thing as to be willing to put up thousands of Dollars to carry your belief to others?

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Unvarnished Facts tells the truth and nothing but the whole truth, as I know it. And it cost me a lot to tell this truth, in every way. It required over three (3) thousand dollars alone, to put over, in 8 colors, some of the illustrations. But it was worth it!

Now then, this book is too expensive to give away. I am offering it to H. & G. readers for 25 cents, with this understanding:

**If you do not consider the book worth \$1.00,
I'll return money and you keep book anyway.**

Could anything be fairer? I'll absolutely depend on your judgment in this matter! And, if incidentally, you like the book well enough to take some of my advice on Peonies, you may deduct the book's price (25c) from your first \$3.00 order. Thank you for calling!

*Kenny Scoops
Fromy Dan*

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Every one interested in the care of large, beautiful lawns should have a copy of this book, which tells all about Ideal Power Lawn Mowers. It shows many photos of well-known homes, parks, golf clubs, cemeteries, colleges, etc., where the lawns are cared for the "Ideal Way." It tells about the Ideal Junior, a moderate priced power mower for medium-sized lawns, the 30-inch Ideal Power Lawn Mower for large lawns, and the Ideal Triplex Power Mower for large parks, golf clubs, etc. Write for this book today—learn how to keep your lawn in better condition at less cost.

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IDEAL
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Lawn Mowers

The Ideal rolls as it cuts.
Keeps the sod smooth and firm.

Propagating Ferns

(Continued from page 110)

one or two leaves, the main root and a tube-like arm through which the mother plant supplies it with food until it has become independent. This grows into the sexless plant which develops the spores.

If ferns have been propagated from spores they should be transplanted into a sandy humus as soon as two leaves have been fully developed. Although this method of propagation is very interesting, still it is somewhat tedious. The spores are sown into flower pots filled one-third full with soil, the requisite amount of moisture being supplied by a saucer upon which the pot should be placed. The spores and the young plants are protected by placing a glass plate on the rim in such a way that the drops of water which may form must run down the sides. Neither should they be exposed to the penetrating rays of the sun.

Some fern varieties form adventitious buds both on leaves and on the veins. These should be taken off and planted

individually into flower pots where they will soon grow into beautiful and valuable plants.

Shrubby ferns can be rapidly multiplied either by dividing the older plants or by taking off runners, i.e., young undeveloped fronds appearing at the base of the plant. These should be provided with roots. A division of the plant should only take place before the fronds have developed, and then only when the roots completely fill the pot. Only free, independent, and uninjured root balls should be used for this purpose. But before transplanting they should be somewhat loosened with a small, round stick. They should never be cut. An ideal soil, which should be yearly renewed, consists of decayed wood, or leaf mould mixed with sand. Transplantation generally takes place in March or April. Then they should be moderately watered until the frond grow perceptibly larger.

As a rule ferns are shade plants and

(Continued on page 114)



*Adiantum
trapeziforme
requires more
light than the
tougher spe-
cies*



(Left) Fern
trees will
thrive under
glass when
sprayed daily



(Below) Dry-
opteris cou-
ternia makes
a good win-
dow plant in-
doors



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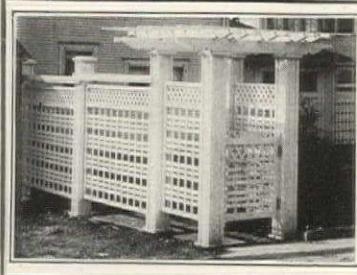
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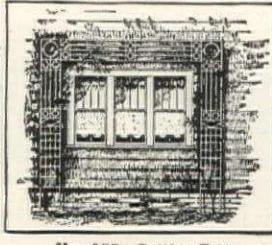
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Wouldn't you like to adopt Irises as a "hobby", just as I did many years ago? When you know them as companions in June, they reveal all their delicate, ethereal loveliness and lead you into a wonderland of delight.

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Every wise old gardener will tell you, that the secret of having a fine garden right up to frost is water—plenty of water.

Water before it needs it, not after.

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Adiantum hispidum, or hairy adiantum, a finely decorative fern, is a native of Australia and New Zealand

Propagating Ferns

(Continued from page 112)

therefore do not want the direct rays of the sun. The delicate and light leaved Adiantum varieties require more light than the tougher and darker leaved species. Younger plants are also more sensitive to an intensely bright light than the older plants.

Fertilizing the soil should be avoided although luxuriantly growing ferns can be given some cow manure dissolved in water.

He who has little time for the care and the cultivation of ferns should turn his attention to other plants which do not require so much attention, since ferns are only healthy and beautiful as long as the leaves are daily sprayed. For proper culture they should be placed either in an east or a west window where they will not receive the strong sunlight which is very injurious to them.

The Elkhorn is a typical example of an epiphytic fern. These plants, which are the most peculiar of the entire fern family, are found growing on trunks and limbs of trees, from which they receive no nourishment whatsoever. For cultivation they are placed into a soil consisting of decayed wood or leaf mould mixed with sand. They require a warm room and must be often sprayed.

This plant, which is comparatively large, has two kinds of leaves, one kind is somewhat rounded and heartshaped which later becomes brown, these are the protective leaves pressing closely to their support, shingle fashion; the other kind are long, forked, and hang downward. In their youth the former serve as reservoirs, the water being held by a network of fibres; in later years, when the leaves have decayed, these containers serve as collectors of humus. Then the decayed leaves are completely immeshed with rhizoids which take up all available constituents which may be left or which may have been deposited by wind or rain. The protective leaves produce the spores, which develop like those of other ferns.

A few climbing ferns, as the Lygodium japonicum, are also known. These vines have winding and forked stems which do not climb very high. For this reason they are especially adapted for the window garden where they make a very pleasing appearance. But if this Japanese climbing fern is kept too dry, it will suffer from an attack of a tiny beetle, the thrips. In this case the vine is cut back, and the roots transplanted, after which the fern will force new shoots.

DR. E. BADE.

BRACING TREES

FRUIT trees are pruned and trained to produce a strong, sturdy frame to resist wind pressure and to support a load of fruit.

The correct principle is known to every fruit grower, but often one cannot visualize the result. Accidents will happen or a branch will not develop as was expected.

It is an easy matter to correct these faults, to make weak branches strong or to support branches heavily laden with fruit if certain fundamental principles are remembered.

Never put a wire or band around the trunk or branch of a tree. The sap runs up and down the green inner bark, consequently as the tree grows it tightens the wire which chokes the branch and cuts through it.

The proper way to strengthen large branches that form the head of the tree is to bore a hole through the trunk or branch and insert an iron rod, with an eye on one end, through the hole. Cut away the bark around the bolt enough to put on a washer and a nut and screw it up tight. In a few years new bark will grow over the nut and

around the eye so that the branch will not be injured in the least.

When the bolt has been put on opposite limbs that need bracing, a strong chain may be fastened in the eyes and the branches are thus held securely in place.

If three or more branches form the head they may all be held in this way by putting a ring in the center and running a chain from each branch to the central ring, being careful that the weight is evenly distributed.

The two ways to brace fruit trees having long flexible branches that are weakened by the weight of the fruit, are:

1. A pole is placed in an upright position in the center of the tree against the main trunk, to which it is fastened. A rope is tied to each of the branches that need bracing and fastened to the central pole, thus drawing them up to the proper position. It will look somewhat like a May-pole when finished.

2. Poles are cut the proper length and used as props extending from the ground to the branches, which are thus raised to the proper position.

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Do you love color? Do you want a sweep of color each week in the year? The best way is to come to the nursery, see what is available, talk over your soil and exposure conditions, see what Nature permits you to do most easily.

Have you tried the Hicks Plantateria? Here are thousands of plants in pots or suitable to take up with clumps of dirt, Phlox, Iris, asters and a good collection of the flowers you see in the best gardens.

Does your garden grow everything it can for you to eat. At Hicks Nurseries there are apples, currants, rhubarb and raspberries. Many of them you can plant in July.

If you love a plant you can make it live anytime.

(Signed) HENRY HICKS

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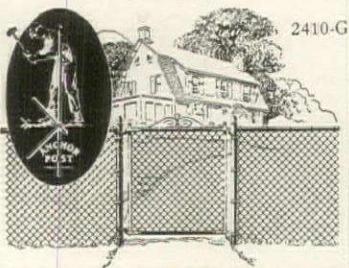
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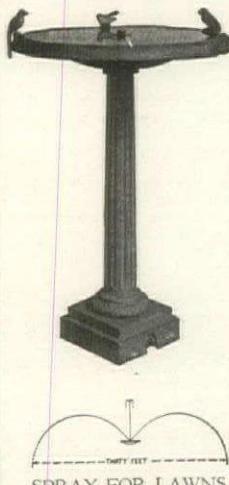
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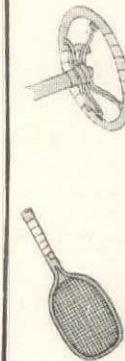
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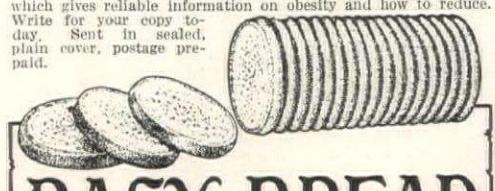
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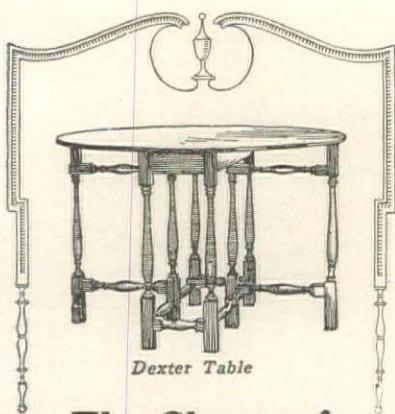
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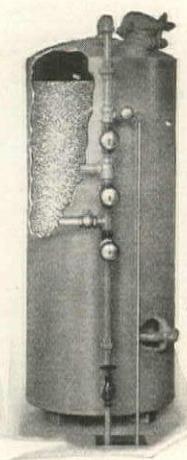
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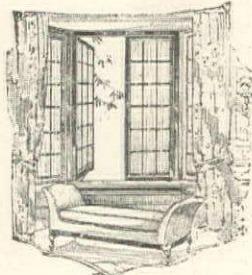
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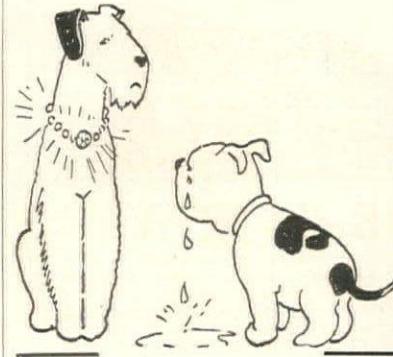


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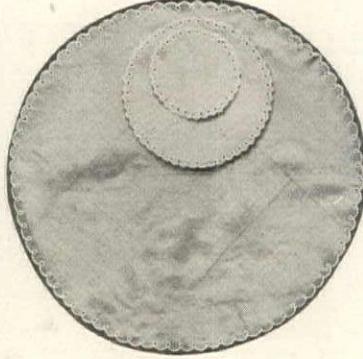
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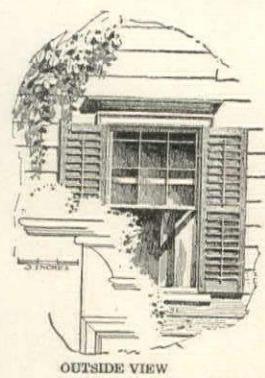
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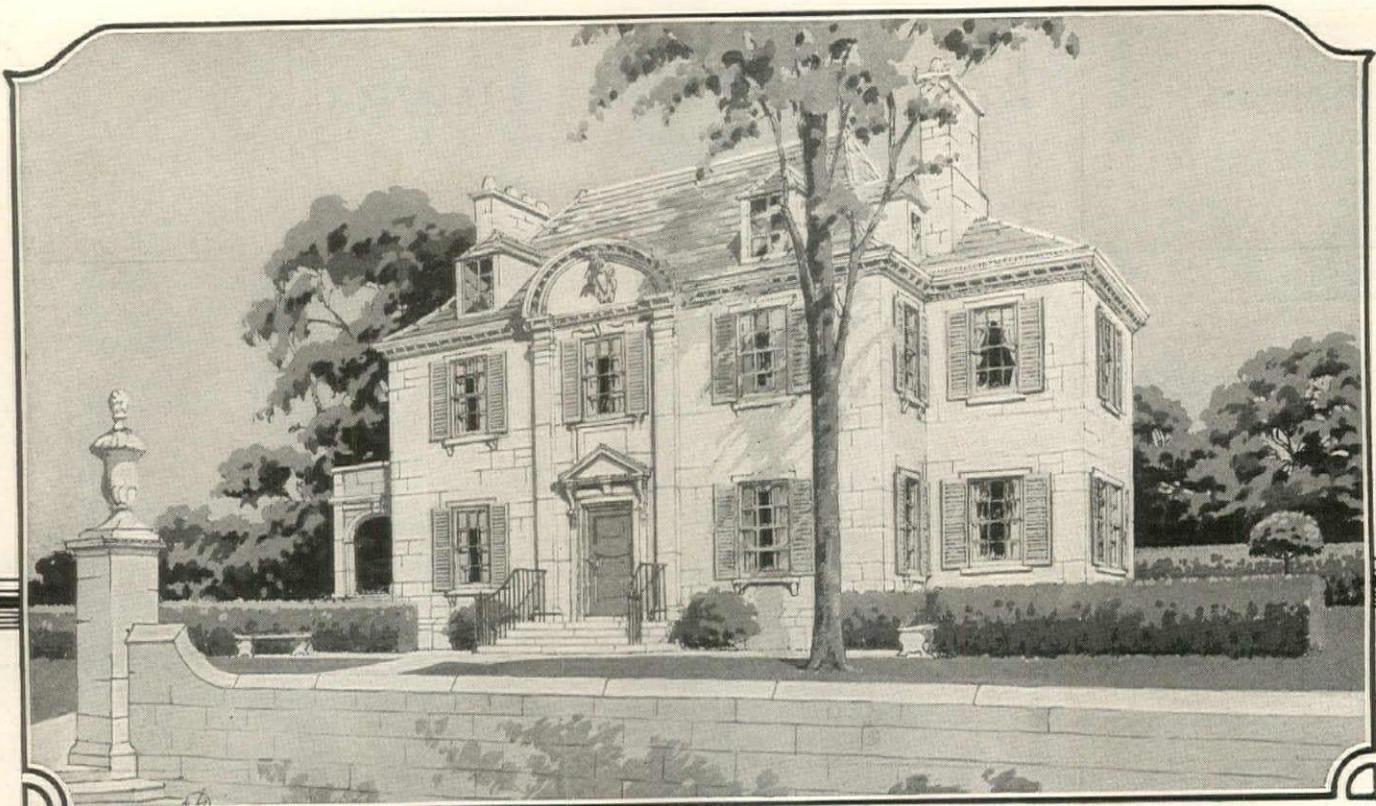
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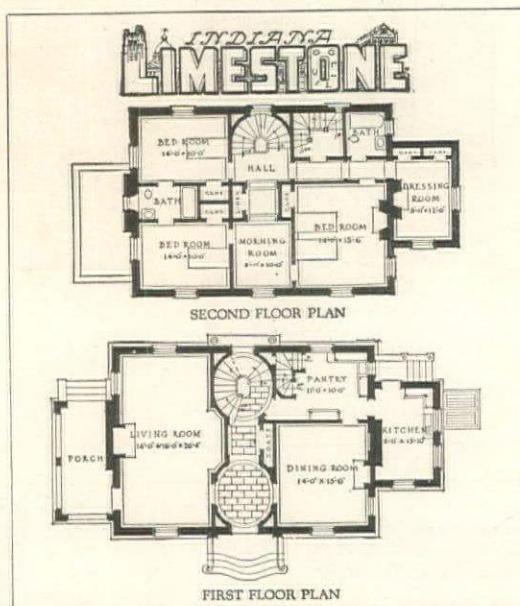
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